

SATURDAY, JUNE 2, 1906.

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LITERATURE

Walter Pater. By A. C. Benson. "English Men of Letters." (Macmillan & Co.)

THE life of Pater could not have fallen into safer, kindlier, or more sympathetic keeping than that of Mr. Arthur Benson; and a series of biographies which maintains a high level is to be congratulated on a volume really excellent of its kind. It is not that the last word is said here about Pater—that a complete evocation has brought up body and soul before us, in an image more absolute than life; the book is not so much a creation as an analytic interpretation. As such it is almost throughout admirable. No comparable notion of Pater can be got from any of the books or essays yet published about him; though Mr. Gosse's paper in 'Critical Kit-kats' has great personal interest, and the little book of Mr. Ferris Greenslet has some good criticism. Mr. Benson's criticism is in the main just and sensitive, and his treatment of Pater as a man is commendably free from the mere contemporary gossip which is so easy to collect, and so difficult to use in any valuable way. We miss, it is true, the personal note of one who had really known the man about whom he is writing: intimate acquaintance certainly counts for more in a biographer than almost the greatest mental sympathy or acuteness. The Pater who is seen in this book is a portrait very closely copied from existing sketches and recollections; it is not, it could not have been, a direct and wholly vital portrait from life. But, so far as actual detail is concerned, Pater's life was so uneventful that nothing further, of any real importance, is left for any future biographer, and Mr. Benson's

book is good enough to be, as a biography, final. Trivial detail was what Pater most disliked, in life and in art; and he would not easily have forgiven any accumulation of the unimportant facts of his life, the passing opinions which he expressed, or the mostly hurried and businesslike letters which he wrote, more from necessity than from choice. There are writers, not so wholly unlike him in certain ways as Charles Lamb, in whom some incalculable spirit or instinct gave an undying significance to their idlest words or actions. It adds to our knowledge of Lamb, it adds to our love of him, to be let into every indiscretion, levity, or folly of his unparalleled existence as a tragic comedian. His letters should all be read, not only in full, but also in facsimile; for the handwriting is a part of the style, and lets the life through as the pious oaths do also, and the lies deeper than truth. But Pater literally suffered from the oppression and monotony of detail; he dismissed outward details as quickly from his mind as he could, and they meant hardly anything to him at any time. His desire "to be present always at the focus where the greatest number of vital forces unite in their purest energy" left him little time, "on this short day of frost and sun," to be concerned with unessential things, or things unessential to him. He disregarded in his life much of what makes up a great part of life to others, and must be sought, where he really lived, in his ideas and sensations.

Not the least valuable of Mr. Benson's pages are those, near the end of his book, in which he discriminates between the doctrines and practice of art in Pater and in some of those who have specially honoured him, and, in a certain sense, endeavoured to be his followers. No one admired Pater more than Oscar Wilde, or learnt more from him, or understood him less. Writers like Vernon Lee have taken direction from him, but with little of his tact or instinct. It is difficult not to see traces of his influence in D'Annunzio. Much vague and feverish writing owes its origin to him—precisely the kind of writing which he himself most disliked. For all this he was in no sense responsible; the knowledge of it, borne in upon him from time to time, distressed him; and it was this certainty of having been misunderstood that led him to suppress for many years, and only to re-establish with some changes, the most fundamental statement which he ever made of his conception of life and art. It was certainly the same reason which caused the omission of the vivid and subtle essay on 'Æsthetic Poetry' in the second edition of 'Appreciations'; he told the present writer, who had reproached him for the insertion of a trivial review in place of it, that some people had not liked it, and that he had left it out to please them. He did not pretend to agree with them; he did not defend his amiable weakness in deferring to their prejudices; he might have answered, in the words in which he sums up the attitude of Raphael: "I am utterly purposed that I will not offend." And even now—even

in a book so generally appreciative as this of Mr. Benson's—there are evidences of a failure to realize the deepest qualities of Pater's mind and art; in a criticism, for instance, of perhaps his greatest and most perfectly balanced work, the 'Imaginary Portraits,' as showing a "tendency to dwell on what is diseased and abnormal," as having "something of the macabre, the decadent element."

For the most part Mr. Benson is willing to accept, for its own sake, what even to him is not immediately attractive in Pater; and no saner judgment has ever been passed on the qualities and defects of 'Marius the Epicurean,' or the 'Greek Studies,' or the book on Plato. He realizes the extent to which Pater's criticism was creative, and the degree in which his creative work was apt to remain critical, yet did not fail to be, in its own way, satisfactory. 'Marius,' of course, is not really a story, nor is it a series of essays. As Mr. Benson says:—

"But the fact is that most of the objections that can be urged against 'Marius' are *prima facie* objections; it is criticized mostly for not possessing qualities that it was not meant to have; it stands as one of the great works of art of which it may be said that the execution comes very near to the intention."

Mr. Benson does full justice to those qualities in Pater's criticism which are least on the surface: to the basis of thought, knowledge, and deep feeling on which structures at first sight so merely ornamental are built. He refers with great felicity to the two essays in which Pater is perhaps most really vital in his criticism: the essays on Lamb and on Wordsworth, neither of which is for the most part liked or understood by the special admirers of Lamb or of Wordsworth, just because it gets so close to what is most intimate, perhaps least clearly expressed, in both writers. The account of the essays on Greek subjects condenses much difficult material into a small place clearly; and the general view of Pater as a critic of art is certainly just, though, in the legitimate criticism of Pater's imperfect presentment of the whole problem of Giorgione, that still unsettled problem is hardly presented with any nearer approach to probable accuracy.

What is curious in Pater's criticism—not only of painting, in which he claimed no sort of technical knowledge, but in poetry also, with which he had so deep and revealing a sympathy—is that he was so often wrong in detail, and never in matters of general principle or essential feeling. His selections from the poetry of Coleridge and of Rossetti for Mr. Ward's 'English Poets' contain equally singular inclusions and omissions; they might be taken for the work of one who understood neither Coleridge nor Rossetti if the accompanying essays did not show a direct insight into the subtlest qualities of both. Something of the same inability to see accurately in detail is to be found in the greatest of all critics, Coleridge himself, who is invariably set right by

Lamb on all points requiring immediate decision.

Mr. Benson has many good pages, in different parts of his book, on Pater's style, and on the development which that style underwent—with a definite recognition everywhere that style, with Pater, was never a thing to be conceived of apart from substance, and a definite realization of that "something holy, even priestly, about Pater's attitude to art." Mr. Benson sees also that it is the human quality, the lovingness of his dreams about life, to which Pater's work owes, after all, its deepest appeal. Love of beauty makes some men inhuman; in Pater love of beauty was entwined with memory, and with a sense of the fragility of beautiful things and of those who loved them. He put all his heart into a chapter of 'Marius' called "Sunt lacrimæ rerum"; and in all that he says of children and of animals—the only quite innocent beings who suffer—there is a pathos which becomes beautiful out of mere pity. One of the best pages in Mr. Benson's book is a page on Pater's love of cats, and on the qualities of those arrogant and exquisite Epicureans, whom man has never been able to conventionalize. It is a page which reminds us of some of the most subtle work which Mr. Benson has himself done, in his poems on animals, in which a project of Charles Lamb's seems to be realized.

A good deal is said by Mr. Benson of Pater's irony, and he is right in looking at it as to some extent a mask; but it is not so certain that what seemed to many people, in his paradoxes, "purely perverse," as Mr. Benson takes it to be, did not really contain more than a "germ of critical seriousness." A phrase on George Eliot, which he quotes as if it were deliberate nonsense, has a certain undoubted truth under it, if not exactly in it; and so had another phrase which we remember hearing Pater use of Pierre Loti, at a time when that writer's showily sentimental brilliance had many extravagant admirers, here as in France. "Isn't he rather like Charlotte M. Yonge?" he asked, with an apparently outrageous irony in which there was the sting of a perfectly definite and well-aimed criticism.

Pater's humour is admirably defined by Mr. Benson as

"the same kind of humour that one may sometimes discern in the glance of a sympathetic friend when some mirth-provoking incident occurs at a solemn ceremony at which it is essential to preserve a dignity of deportment. At such moments a look of silent and rapturous appreciation may pass between two kindred spirits; such, in its fineness and secrecy, is the humour of Pater's writings, and presupposes a sympathetic understanding between writer and reader."

For all due appreciation of Pater some such sympathetic understanding is, indeed, required; and, so far as any outward force is likely to induce it, this book of Mr. Benson's is admirably suited to that good purpose. But it is not to be expected that Pater will ever become a really popular writer, a writer of ready access;

there is, in the beauty of his work, too much "strangeness in its proportions." What this book—the very fact of its appearance in a series reserved for writers who are thought to be in some sense classical—does at least indicate, is that he is by this time "accepted," to use the convenient phrase; and anything more than that need be of no more than private concern to private lovers of his genius.

Industrial Efficiency. By Arthur Shadwell. 2 vols. (Longmans & Co.)

THESE two large and most interesting volumes represent a study in a kind of sociology still only in the making. Mr. Shadwell from personal investigation has attempted a comparison between the phases of modern industrial life represented in its diverse developments in England, Germany, and America. "Industrial" passes insensibly into "social": all the varied factors and forces modifying the economic energy of the three peoples are drawn into the investigation; the author passes from the more particular investigation in factory law, hours of labour, rates of wages, and conditions of health within the factories to a larger survey of habits amongst the industrial peoples, and the influences of betting and gambling, thrift, love of games, and religious education. The style is excellent for its subject: even, lucid, simple, carrying the reader insensibly forward through nearly a thousand pages without any sense of fatigue. And the study is lightened by the record of little vivid personal incidents, as of the indignities which the author suffered at a public school for abandoning cricket, or of the method in which he drank whisky out of a teapot in Columbia, South Carolina. Mr. Shadwell makes no attempt to conceal his own predilections; and the personal equation is strongly marked. He has, for example, a cheerful contempt for the whole system of English elementary education. "In spite of some good features," is his sweeping summary, "elementary education has certainly been a failure in England." He distrusts Socialistic developments, is a severe critic of trades unions, and can even bestow a word of praise on that astonishing organization, the Free Labour League. He is by no means in love with modern America, and stoutly contests its claim to represent advanced and pioneer civilization. Indeed, he is generally inclined rather to emphasize the advantages of the old than to proclaim the necessity of the new.

In the first volume Mr. Shadwell takes his readers, in general and rather desultory fashion, through selected industrial centres in England, Germany, and America. In England the Lancashire cotton towns, Sheffield, Bradford, and the Black Country, provide him with texts for discourses concerning the widespread comfort, prosperity, and happiness which have been the products of England's manufacturing supremacy. In Germany he describes in

detail the great centres of the Rhine Provinces and industrial Saxony. In America he confines his researches to the New England cotton towns, Philadelphia, the developing industrial South (of whose "garden cities" he gives a far more favourable picture than that generally painted), and Pittsburg and its neighbouring townships, where words fail him adequately to express the dismal reality:—

"Compared with Pittsburg and its neighbours, Sheffield is a pleasure resort."

"If Pittsburg is hell with the lid off, Homestead is hell with the hatches on."

"Here is nothing but unrelieved gloom and grind: on one side the fuming, groaning works where men sweat at the furnaces and rolling mills twelve hours a day for seven days a week: on the other, rows of wretched hovels where they eat and sleep, having neither time nor energy left for anything else."

"Only those who worship the god of gold can pay homage to the lord of squalor who sits enthroned on the Monongahela. The money made here carries a taint with it—olet."

In the second volume Mr. Shadwell turns from this pictorial survey to a detailed investigation and comparison of the factors which go to its composition: the hours of work, the rates of wages, the factory regulations, the political and social ideals of the people in this new industrial life which mechanical science has created in a century. All through he illustrates England's position as intermediate between Germany and America: the former succeeding with organization, patience, and indomitable industry, the German intellect since 1870 suddenly switched on to the world of practical affairs: the latter advancing with a kind of rude and savage energy, stimulated by ambition and a universal unbounded hope of an individual triumph. We stand with less energy than the one and less intellect than the other, but still with a combination of the two adequate to maintain, though not to better, our industrial position. In the charge of archaic plant so freely brought against the English manufacturers he finds "some truth," but exempts the whole range of the textile industries and a very large branch of the machinery industry. "The best textile machinery is still English, in spite of American enterprise and German application." In hours of labour he finds the German excess commonly exaggerated: most holidays taken in England, fewest in America. In housing the enormous increase in the German towns during a generation has resulted in a house famine far more serious than anything in this country, where "overcrowding" is virtually confined to London, Glasgow, Tyneside, and a few of the greater cities. On the other hand, the "slum life" is a thing peculiar to England—and America:

"Poor and overcrowded as a German home may be, it very seldom has that horrible air of squalid misery which is common in London, Manchester, Liverpool, and similar towns, or that horrible fetid smell of stuffiness, of dirty humanity and accumulated filth, which is much commoner—so common indeed here, and so seldom encountered

anywhere else, that it may be called the national smell."

In physical condition he repeats an almost universal testimony to the superiority of the German over the English working classes—a fact he attributes to the greater care of the children, the greater care for the home, the avoidance of injurious habits, and the two years of military training. The greater proximity to the rural life—a generation further away in England than in Germany; the superior care in education, especially in connexion with medical inspection and physical development and cleanliness, are other factors which he might also have emphasized.

In education, plunging boldly into a controversy which has suddenly become acute, Mr. Shadwell holds up the American system of schools without religion for reprobation, and the German system of universal religious teaching in the schools for praise, exhorting his countrymen, now at the parting of the ways, to avoid the one and cleave to the other. His argument would be more convincing if he could show that the artisan classes in America are more conspicuously immoral or irreligious than those in the German cities. But the propagandism, now almost universal amongst the proletariat of the "Protestant" cities of Germany, of a Social Democratic creed, broad based on a materialism which rejects all supernatural sanctions for morality, seems to be a remarkable result of the universal religious teaching in the State schools. The creed of Engels, "We are simply done with God," or of Schek, "We open war upon God because He is the greatest evil in the world," apparently endorsed by so many million votes, increasing at each successive election, is something a little aloof from the State religion as taught in the Prussian schools.

The conclusion of the whole matter, as it affects this country, is full of a note of warning. England is perishing of overprosperity. Everybody is bent on pleasure and amusement: "We are a nation at play." "There is no country in which wealth is so generally diffused." "And that," Mr. Shadwell quaintly reasons, "is why it causes so much demoralization."

"Life is easier here, much easier, in spite of American wages. As for Germany, there is no comparison. And under these conditions the Gospel of Ease has permeated the nation, and has been preached from every pulpit and every platform. This is what is called 'Progress.'"

Yet he has hopes of the future: simply because "the excessive prosperity and the Gospel of Ease with it are already coming to an end." We still have more physical energy than our rivals: "It comes from our detestable climate, the greatest asset we have, and happily imperishable." Protection he thinks would exercise a disastrous effect by restraining this compulsory awakening. If economic pressure fails, "the disease will certainly advance until nothing but a major surgical operation, such as the landing of 100,000 Prussians, can save the patient." The

most menacing change of all Mr. Shadwell finds in the declining birthrate: "This is by far the most important question which my investigation has revealed. Beside it all others sink into insignificance." "It is a progressive evil, operating amongst the flower of the industrial classes, which promises slow national extinction." He calls at the end for ruralization by peasant proprietorships or small holdings, being convinced, notwithstanding the example of the French peasant, that the restoration of the people to life on the land is the only cure for a declining national vitality.

Mary of Modena. By Martin Haile. (Dent & Co.)

MR. HAILE, in his biography of Mary of Modena, displays an honourable contempt for popular taste by giving references to his sources with enthusiasm. In his first page he speaks with unaffected delight about the letters and dispatches which were "unknown to Miss Strickland and have never before appeared in England," though in French they were used by the author of 'Les Derniers Stuart à St. Germain en Laye,' a work truly "monumental," not to say sepulchral. The story of the wooing, not at first hand, of the reluctant and saintly princess as bride of the unsaintly and unfortunate Duke of York is very well told. The Pope had to overcome Mary's preference for celibacy, by pointing out that she might help to recover England for the Church, which, perhaps, an angel could not have done. Peterborough acted as James's proxy, and, after all, there was not much more attention paid to papal "briefs and dispensation" than by Mary Stuart and Henry Darnley. A Catholic marriage of course annoyed the Protestant party in England, and already they were reported, in 1673, to speak of evidence proving that Monmouth was the legitimate son of Charles II. Whether he was really the son of Charles or not, the public of England was convinced that Mary herself was "the eldest daughter of the Pope," for the popular temper was rising gradually to the level on which Titus Oates was to work. A poor little princess of fifteen came to a country where she was not wanted, and to a husband who had lost the remarkable beauty of his youth, was old enough to have been her father, was eminently volatile in his affections, and was highly unpopular on account of his religion. When she had children, they died young; and when Oates began his series of "revelations," almost the first victim was her secretary, Coleman. She and James were obliged to leave England; in Scotland they were not particularly popular; and by 1682 the Duchess had, and continued to have, the most assured grounds for jealousy of her husband. On the death of Charles II. she continued to suffer in a more conspicuous position: she always suffered, all her life long, with sweetness and dignity.

The few gleams of light appear in the

earlier part of her exile after 1688, when her children, James and Louise, were young and merry. But the King died; Louise died; her son was the sport of every wind of ill fortune. He for long insisted on keeping her acquainted with his plans, and the result was that every Irish lieutenant in Paris, as Bolingbroke said, knew nearly as much of the secrets of the Jacobite party as he did. James was obliged to exclude his mother from his counsels: nothing that she knew failed to be known abroad, and there was a spy within her household, the brother of the trusted Sir Thomas Higgons. This exclusion of Mary from her son's confidence, which only his filial affection had caused him to permit her to share, was the latest sorrow of a life full of bitterness. But she was never embittered; her life was truly saintly.

Mr. Haile has told the story fully, and with a judicious use of documents. There are not many sentences in the book like this remarkable one (p. 47):—

"There was but one way, and that second to none, in which Mary Beatrice could uphold the credit and dispel the ignorant contempt and fear of her religion—by being in herself the example and charming embodiment of every virtue in a Court where vice seems to have reigned almost supreme—and not in her closet, immersed in perpetual prayer like the disheartened and neglected Queen—but strong in the support of her husband's affection (which, even if then unknown to her, it was shared by baser objects, at least gave her no open cause of jealousy or doubt,) in the intelligent, high-spirited pursuit of all good things."

This is indeed a "vast and wandering" period!

There is a hopelessly unsatisfactory index of two pages.

Mr. Haile mentions a curious circumstance which is new to us. Critics have doubted Saint-Simon's account of Stair's attempt to seize or slay James on his way to Scotland in 1715. Mr. Haile remarks that the depositions of the witnesses at Nonancourt exist, and are in Lemontey's 'Histoire de la Régence.'

NEW NOVELS.

The Ferry of Fate. By Samuel Gordon. (Chatto & Windus.)

MR. GORDON is known as the author of several novels that have met with a fair degree of popularity, but in 'The Ferry of Fate' he has made a long stride towards the goal of artistic success. His portrait of Alma Koratoff is not altogether unworthy of Tourguénieff. The slow but unswerving process of spiritual development, by which an empty-headed girl becomes a noble woman, is described with such steady restraint and invariable certainty of touch that the woman lives as we read of her. The hero Volkmann is also drawn with care and fidelity to life; and the Russian nobles and peasants, the mujiks and the Jews, whom we meet in the course of the story, are thoroughly

interesting. If there is a failure in the book, it is in the portrait of Nyman the ferryman, who alone among Mr. Gordon's personages suggests the melodramatic Russian Nihilist of the detective novel. 'The Ferry of Fate' deserves to be read carefully. The author has aimed high, and most of his readers will agree that he has hit the mark.

The Black Cuirassier. By Philip L. Stevenson. (Hurst & Blackett.)

THE Black Cuirassiers were regiments of that renowned cavalry-leader in the Thirty Years' War, Pappenheim. The particular Cuirassier taken by Mr. Stevenson for his hero is Rittmeister Devereux, an Irish soldier of fortune, whom students of Schiller's tragedy will remember as one of Wallenstein's murderers. In the novel he is not the brainless bravo of the play, but is provided with as fair a reason for his deed as it is possible for a man to have. Still, there is no denying that Devereux deteriorates in the course of the narrative, which is thus deprived of the happy termination regarded by some readers as their due, and ends rather abruptly. The portraits of Pappenheim and his daughter, who is wooed, but not won, by Devereux, are perhaps the most successful in Mr. Stevenson's gallery—the account of the former's death at Lützen being specially fine. The horrors of war in the seventeenth century are described almost too realistically. Mr. Stevenson writes well, though he indulges in the use of the split infinitive. But in this he has, as we point out elsewhere to-day, good precedent.

Cecilia's Lovers. By Amelia E. Barr. (Fisher Unwin.)

STORIES of New York society written from the inside point of view have always an interest for English readers, if only as suggesting certain modifications of the traditional views entertained on this side of the Atlantic concerning the manners and customs prevailing on the other. A gentleman embarrassed by the awkwardness of having to meet his secretary (the daughter of a fellow-artist) "as a social equal" at the house of a common friend, and a lady disillusioned by six years of fruitless homage to a man who cannot make up his mind to marry her, are rather at variance with our ironbound preconceptions concerning the dignity of labour and the sovereignty of women in the great republic. As regards the literary quality of the book there is not much to be said, but it is bright and pleasant, and likely enough to find readers.

A Young Man from the Country. By Madame Albanesi. (Hurst & Blackett.)

IN her new story Madame Albanesi introduces us to an interesting, because natural, pair of sisters. Their mother, of a repressed and repressing habit, has also good, because real, touches. We should have liked, too, to know a little more of

the elderly wife of an old admirer of one of the girls. But of the little girl called Meggy (an idol of the hearth and home) we should have been pleased not to hear at all. Dogs, cats, and children must be very good (in a sense) before they are put into books. This child seems to us to strike a note of false sentiment throughout.

The Wood End. By J. E. Buckrose. (Hutchinson & Co.)

THIS is a novel of exceptional merit, all the more welcome because it is from the hand of a new writer. The smell of the woods is in the book. The opening scenes, in which a love idyll ends in a secret marriage, are, in particular, full of a delightful sense of the open air. This atmospheric charm is not its only merit. Mr. Buckrose has an interesting story to tell, and he tells it skilfully. Though not wholly free from signs of the unpractised hand—there is, for instance, an irritating touch of exaggeration about one or two of the minor characters—'The Wood End' is an original piece of work.

Henry Northcote. By J. C. Snaith. (Constable & Co.)

THERE can be no two opinions about the vivacity, the humour, or the originality of Mr. Snaith's work: his account of very little more than three days in the life of a briefless barrister engrosses the attention. Lovers of Mr. Meredith's work will recognize strong indications of his influence; but Mr. Snaith should give his whimsical imagination and dramatic instinct free play, and break away from the trammels which this style imposes on him. The unreality of the whole thing is in striking contrast with the realistic touches which he introduces so well. A student of character who can sketch in the restaurant *chef*, and the hero's old mother, with so light and true a touch, should devote his gifts to the hard problems of the life we are all living. The book is certainly one to be read, though we deplore the ultra-cynical scene at the end.

By Wit of Woman. By Arthur W. Marchmont. Illustrated by S. H. Vedder. (Ward, Lock & Co.)

IT is amusing to find so definite a region as Hungary figuring in its own name as the latest Ruritania of fiction. Mr. Marchmont's heroine is transformed into an amateur detective by the desire to relieve her father's honour from the reproach of a murder which he protested he did not commit. She finds a lover in the heir to a dukedom; and the usual bland and unscrupulous foe is provided in the person of his would-be supplanter. The heroine's antics as an actress off the boards are on one occasion ludicrous in the extreme, but her handiness with revolvers commands respect. She is, in fact, an American of the shopmade sort, though of Hungarian birth. A reviewer confronted with a novel devoid of evidence

of artistic ambition is wise in summoning his humour before pronouncing upon it. In this case some will criticize the high life with enjoyment, and others will be stirred by a movement which, though unflagging, is never detrimental to the nerves.

Lady Marion and the Plutocrat. By Lady Helen Forbes. (John Long.)

IN this story the people draw together with difficulty—in some cases not at all. Lady Marion only appears to any purpose in Part II. At the close of Part III., the end of the story, she interests us as little as at the beginning. If anything of an impression is made by her on us, it is a faint distaste. Some of the people are meant to be vulgar or "middle-class." She, without being supposed to be either, seems to have a certain claim to both descriptions. She comes of a family intended to be displeasing, and their unattractiveness is sometimes successfully drawn. It is not every one who, even in days of old, admired the avowedly "meek" heroine. Here meekness and primness are the chief characteristics. Her season of love is delayed. When it does come, her tameness is a little shocking to the unsympathetic reader. But the personality of the plutocrat rather increases in interest, though one never perhaps really visualizes the man.

Murray of the Scots Greys. By L. Clarke. (Jarrold & Sons.)

WE find here a romantic love story and rapid adventures of the rough-and-tumble description. The historical setting is amazingly unhistorical. The gallant Lord Cutts was never colonel of the Scots Greys; his regiment was the Coldstream Guards. He was probably never in Scotland. The idea of English noblemen residing in the Highlands in summer in the beginning of the eighteenth century is as ludicrous as the marriage party emerging from the church upon "the village green" amid the salutations of the "cottagers." The name of Macgregor was proscribed at the period, and Badenoch is not the Macgregor country. George I. was an unamiable monarch, but there is no record of his sending to assassinate his nobles. Allowance being made for these drawbacks, and for a taint of journalese in the style, the book may be praised. Some of the incidents are excellently told, and the death of Lord Mowbray, in presence of the apparition of the man he has foully slain, is "thrilling." The strange course of events which separates hero and heroine until it is too late to marry is an original touch. There is distinct promise here.

Joujou conjugal. By Eugène Joliciere. (Paris, Alphonse Lemerre.)

'JOUJOU CONJUGAL' is by no means a book for young ladies, although the heroine recovers her husband without finally losing her own character. It is

interesting as a careful study of the influence of "fast" and empty, would-be-fashionable, Parisian life upon a girl well brought-up by strict parents in a provincial city. The "happy ending" is not justified by the development of character and the situations in the book; and the impression left by the later pages is unreal. The paragraphing of the dialogue throughout the volume is so ill managed as to be a source of continual confusion, even to careful readers. The ability displayed by the writer in other ways is far above the average.

VERSES AND TRANSLATIONS.

The Door of Humility. By Alfred Austin. (Macmillan & Co.)—The appearance of a new poem by the Poet Laureate on the scale of 'The Door of Humility' ought to be an event of considerable literary importance. That it is not, is in no way attributable to any want of good intentions on Mr. Austin's part. It is obvious that he has written with a purpose, and that purpose a most excellent one. In the cant of the day, he felt that he had a message to deliver, and he has delivered it. This will doubtless be a recommendation to those—and they are many—to whom the novel with a purpose, even the picture with a purpose, appeals. The present writer has no sympathy with the divorce of poetry from morals, and even from reason; but he holds that poetry should be purposeless, or rather that *thao nly* purpose, apart from the universal one of pleasing which it may legitimately possess, must be inherent in its own constitution, and not imposed on it from without. For poetry partakes of the nature of the universal, and if it is narrowed and lowered to the particular in order to become the medium of a "message" necessarily loses its eternal significance. What purpose can be divined in a play of Shakspeare or a lyric of Sappho? The monumental work of Lucretius, on the other hand, and 'The Excursion' are examples of poems with a purpose; and where the exalted mind of Wordsworth and the austere enthusiasm of the Roman poet have failed, it is not given to men of commoner clay to succeed.

Mr. Austin's theme is the quest for faith. After a short account of the influences that shaped the poet's youth, the birth of first love is described. But Monica (the name is both a reminiscence and a prophecy) is a parson's daughter, and, learning from one of "the unloving and least wise" that he has lost belief in Christianity, she bids him see her no more until he find himself and

Come back and look for me
Beside the little lowly door,
The doorway of Humility.

He goes abroad, but the search for belief *per mare, per terras*, is fruitless. Switzerland and Florence, Rome and Constantinople, all alike leave him unsatisfied. At last, "from Delphi gazing down on Salona and Amphissa," the answer comes to him:—

Be strong:
Subdue the sigh, repress the tear,
And let not sorrow silence song.

You now have learnt enough from pain;
And, if worse anguish lurk behind,
Breathe in it some unselfish strain,
And with grief's wisdom aid your kind.

Immediately there arrives a message from Monica, urging him to

Come to me where I drooping lie.

I fain once more would see your face,
And hear your voice, before I die.

He returns to find that she has breathed her last:—

Vestured in white, on snow-white bed,
She lay, as dreaming something sweet,
Madonna lilies at her head,
Madonna lilies at her feet.

She has left, however, a letter, in which she admits that

nought should keep apart
Those who, though sore perplexed by strife
Twist Faith and Doubt, are one in heart.

For Doubt is one with Faith when they
Who doubt, for Truth's sake suffering live;
And Faith meanwhile should hope and pray,
Withholding not what Love can give;

and bids him,

when life takes autumnal hues,
With fervent reminiscence woo
All the affections of the Muse,
And write the poem lived by you.

Passing from the death chamber, he

wended up the slope once more
To where the Church stands lone and still,
And passed beneath the Little Door,
My will the subject of Her will.

Mutely I knelt, with bended brow
And shaded eyes, but heart intent
To learn, should any teach me now,
What Life and Love and Sorrow meant.

And there remained until the shroud
Of dusk foretold the coming night;
And then I rose and prayed aloud,
"Let there be Light! Let there be Light!"

The common four-line stanza with alternating rhymes gives little metrical support to the thought and its expression. It lends itself to a clear and equable flow, and on occasion to a certain epigrammatic conciseness and finality. It abhors archaisms and affectations and inversions of the natural order of the language. In some of these respects Mr. Austin is a hardened offender. The natural order is often displaced without reason; verbal eccentricities, such as "re-roaming," &c., are met with frequently; necessary words are omitted *metri gratia*; and, worst of all, the rhyme again and again is seen to be the master and not the servant. When Mr. Austin speaks of "those who reared his form to genuflexion," or tells us that "loud the blackbird cheers his bride, Deep in umbrageous Vicarage," one can only say that he seems determined to be his own parodist, and deplore the total absence not merely of the critical faculty, but even of that less rare possession, a sense of humour. The philosophy and its sentimental setting are patently planned on the Tennysonian model, but unhappily it is not enough to succeed a poet in order to be successful in imitating him.

Poems of the Seen and Unseen. By Charles Witham Herbert. (Simpkin, Marshall & Co.)—Mr. Witham Herbert's modest and slender volume is strong where most young poetry is weak, and weak where most young poetry is strong. Most young poets are all emotion (though the emotion may not be very intense, or subtle, or bracing—or even particularly wholesome): fancy may be scarce, imagination microscopic; but they luxuriate in emotion, of a kind. Mr. Herbert's special defect, however, is precisely emotion. Young poets, on the other hand, whatever else they may have, and have richly, scarce ever exhibit thought. In that precious material of poetry they are nearly always weak. It is the crowning gift which age, that steals from the poet so much, bestows in compensation for what it takes away. Mr. Herbert has this gift. It is just the individual note of these poems, their redeeming quality, the quality which exacts for them respect. So rare is it in modern poetry that the discovery of its presence in a young poet bribes us to indulgence.

Yet Mr. Herbert needs that bribe in his hand. Had he the emotional faculty of

many a versifier who possesses not a third of Mr. Herbert's mental faculty, he might have produced poetry to cherish. As it is, we do not say there is no emotion, but it is quite insufficient to fuse the thought which is the substance of his verse. The pity is the greater because intellectuality is not his sole quality. His imagery is often original, and shows at times a genuine imagination. But he is defective in the artistic gifts which are so much akin to poetic emotion that they may be said to be a part, or at least an outcome, of it. His language has not inevitable felicity; his metre seems an accidental and separable thing, not in organic union with the verse. So he is not at his best in the longer poems, which do not compensate by beauty of expression for the diffuseness and thinness of substance which are apparent in them. The sonnets, which oblige compactness, perhaps show him at his best. The translations from the *ghazels* (an Eastern form) of some German poets also show considerable success in a very difficult task.

Mr. Herbert's characteristic trend is revealed by the fact that metaphysics are the direct basis of many sonnets. One series is nothing less than an attempt to set forth a philosophic argument in a sequence of sonnets; and at his best one feels it to be rather heavy gold-ore than the fused and wrought gold. The thing, for all its qualities, lacks the living movement which only the vital heat of strong poetic feeling can quicken. Mr. Herbert is a thinker with certain qualities of a poet; but his work does not at present convince us that he is a poet absolute.

Corydon. By Reginald Fanshawe (Frowde).—Mr. Fanshawe explains in a sub-title that his poem is an elegy in memory of Matthew Arnold and Oxford, and in a preface that the title was suggested by Arnold's own 'Thyrsis.' There is no servile imitation, however, of the older poet. The metre is Spenser's—

That Colin, who must mould this pastoral plaint
To his strong measure's warm romantic glow,
Deep mystic undersong and clear melodious flow;

and we are reminded more than once of the Hymns, as in the invocation to the "Spirit Divine, that at the warm world's heart Workest eternal":—

Purge Thou this faint poor function, low and late,
And fill anew with faculty entire
Of reconciling calm to recreate
Gleam of Thy primal work's splendour immaculate.

In other places a greater elegy even than Arnold's 'Adonais' is recalled. But generally both the thought and its expression have a rare freshness and individuality. There is more fundamental brainwork in Mr. Fanshawe's 224 stanzas than in a score of volumes of current minor verse. The evolution of the intellectual life of Oxford during the last sixty years is traced with knowledge and insight, and there is some felicitous literary criticism by the way. Thus Browning is summed up in a single line as the

Subtlest apologist of groping souls that grow,
and Shelley as the

Prophet of all things starlike, formless, free.

'Corydon' is by no means easy reading, in spite of the detailed table of contents provided. Part of the difficulty is doubtless due to the high matters treated of, but in part it arises from a certain obscurity of style, which with a tendency to monotony is the author's main defect. Though the elegy abounds in memorable phrases, such as "Time's sad realist Winter," it depends for its success neither on these nor on the beauty of individual stanzas, but rather on the orderly progress of the closely knit thought and the sustained dignity of the language.

An English Rose. By L. Cranmer-Byng. (Elkin Mathews.)—Of the making of sonnets there is no end, such is their fatal facility. 'An English Rose' is only half English, the other half having a Persian, or at least Eastern, ancestry. 'Dialogues with Sa'di' close the slender volume; and there are translations of, and frequent references to him in the sonnets also. But Mr. Cranmer-Byng is not a FitzGerald. The atmosphere is rather that of Mr. Stephen Phillips's early lyrics (we have in our mind one in particular, which begins, "O thou art put to many uses, sweet!")—not a very congenial atmosphere, it might be thought, for "an English rose." Mr. Cranmer-Byng's thought is often confused, and its expression turgid. Lines like

I hear without the voice of giant despair
Crying aloud on ruin's shapeless trol;
Then steer my silent course to fairyland,

are not good sense, much less good poetry. There are moments, however, of imagination, happily phrased, as in the sonnet called 'The Quietist'; and this couplet—

Down the rain-sodden streets, where to and fro
The dark unhappy human meteors go—

lingers in the memory.

Love's Testament. By G. Constant Lounsbury. (John Lane.)—

How shall I praise thee, seeing thou art more
Than all my singing or all song to me;
Thou who hast bid me tune my lyre for thee,
Though little skilled in verse, or poet's lore?

sings Mr. Lounsbury; and it is not for the critic to dispute the excellence of his reason for singing. But it is nowhere related that he was bidden to publish what he wrote, and we cannot help thinking he would have been well advised had he interpreted silence as dissuasion from such a course. 'Love's Testament' is a sonnet sequence containing sixty-six sonnets, divided into sections of six, the titles of which—'Of Passion,' 'Of Doubt,' 'Of Separation,' 'Of Reconciliation,' &c.—indicate that it proceeds on well-worn lines. Mr. Lounsbury has chosen the Italian form of the sonnet, but were not the Elizabethans right after all in preferring the looser structure for the sequence? *En revanche*, he has imitated some of Shakespeare's sonnets with a closeness which only serves to reveal the great gulf fixed between the original and the copy. The sense is frequently obscured by faulty punctuation; and identical endings, such as "comradeship" and "fellowship," are too often made to do duty for rhymes. A few of these sonnets have merit, e.g., the sixtieth and the sixty-fourth. The pity is that they are submerged beneath a mass of tedious commonplace.

Dramatic Lyrics. By John Gurdon. (Elkin Mathews.)—Mr. Gurdon has a command of his instrument, a tunefulness, and a variety of harmony which lift him at once out of the ruck of latter-day makers of verse. He has imagination also, without which the qualities just named are but a tinkling cymbal—witness 'The Flutes of Death,' perhaps the strongest and most original piece in the whole volume; and he has dramatic instinct—witness 'The Lament of Phrynichus,' with its stately rhythm culminating in the cry, "Miletus, ah, Miletus!" and 'Mad Aloys,' which tells compactly and vigorously a story similar to that of Keats's 'Isabella.' Many of these poems are, of course, immature: some in technique (for example, 'An Evocation,' with its clever but crude imitation of Swinburne), others in thought which is either commonplace or extravagant; but in a few there is that mating of thought and expression which is seen immediately to be indissoluble. Listen to the first stanza of 'Danse Macabre':—

Play, recorders, play till all
Man's unseemly masque be done,
Till through heaven the moon and sun
Are following earth's funeral;
Let your tune
Wail and warble, pine and croon;

or to this from 'A Bahamian Night':—

Will the wind go wooing another? His flight is flown,
His wings are furl'd,
And Love flies free as the wind to one heart alone
In all the world,
And then—he must tarry for ever, dear heart, my own.

The bulk is not great, but of the quality of such grain as this there can be no two opinions. We hope that the present volume is the earnest of an ampler and riper harvest.

We have received *Poems by T. Sturge Moore, collected in One Volume* (Duckworth & Co.). The six brown-paper-clad booklets which are, or should be, known to all lovers of good poetry, have already been obtainable conveniently packed in a cardboard case of the same sober hue. Now they have been definitely gathered in a single neat volume, and in this form will, we hope, make many new friends as well as renew old acquaintances.

When Berni, in his famous eulogy of Michelangelo, observed that, as contrasted with the facile Petrarchians of his day, he said things while they poured out words only, he indicated at once an advantage and a drawback experienced by would-be translators of the great artist's often crabbed rhymes. The thought is apt to be of so much more importance than the garb in which it appears that a fairly faithful rendering can be produced without the anxiety which must always beset the mind of one who essays to present, say, Petrarch's poems to English readers—namely, that he will never succeed in transferring to another medium the beauty of ordered sounds which, rather than any depth of thought, gives them their chief interest. On the other hand, it must be confessed that, in his struggles to get his "things" said, Michelangelo is somewhat apt to "let the sounds," and the words with them, "take care of themselves," thus rendering the ascertainment of his meaning at times a difficult task. Even Signor Guasti himself, in the prose version which he appends to each poem, seems, if one may venture to say so, now and then to miss the precise meaning of some obscure phrase. On the whole, therefore, it is not to be wondered at if—in the forty years that have passed since Guasti gave the world for the first time the true text of Michelangelo's poems, freed from the embellishments introduced, with the best intentions and most disastrous results, by the author's great-nephew—translators should have been rather shy of trying their powers on Michelangelo. Only two, we believe, among English writers at any rate, have essayed to reproduce the whole body of sonnets: J. A. Symonds in the later seventies, and now the lady whose version is before us. *The Sonnets of Michelangelo Buonarroti*, translated into English verse by S. Elizabeth Hall (Kegan Paul), contains some very creditable work. By sacrificing the strict form of the sonnet, and allowing herself four rhymes in each pair of quatrains, the translator has been able to achieve more literal renderings in some places than Symonds, with his closer adherence to the rules, succeeded in doing. The opening of Sonnet xx., "Quanto si gode," will illustrate this. Symonds has:—

What joy hath you gold wreath of flowers that is
Around her golden hair so deftly twined,
Each blossom pressing forward from behind,
As though to be the first her brows to kiss!
The livelong day her dress hath perfect bliss:
That now reveals her breast, now seems to bind:
And that fair woven net of gold refined
Rests on her cheek and throat in happiness

Miss Hall's version is:—

How great must be that happy garland's bliss,
That wreathes with flowers the hair of one I know:
Each flower would swifter than its neighbour go,
That he may first those golden tresses kiss.
All day contented with its happy lot,
That bodice clasps her breast, or with it heaves:
And what the name of golden thread receives
Her cheek and throat from touching ceaseth not.

Both translators appear to have gone wrong in the fifth line, where "e poi par che si spanda" seems merely to indicate the looser flow of the gown (not bodice) below the waist; but in the last two lines, in order to maintain his rhyme-system, Symonds has been obliged not only to introduce two otiose words at the ends of the lines, but also to shirk the Tuscanism "si domanda," and to boil down to one word the emphatic "di toccar non resta." (Has any one, by the way, ever called attention to the close resemblance between this sonnet and a well-known song of Tennyson's?)

The success of Miss Hall's experiment suggests that the next translator of Michelangelo will do well to abandon altogether the strict Italian sonnet-form, and try how the less rigorous Shakspearean model will serve the turn. It would be no case of forcing the thoughts into an unsuitable framework, for the coincidences of idea are often almost startling.

The Sonnets are prefaced with a version of Condivi's 'Life,' correctly enough rendered, but rather wooden, and scarcely needed after the recent performance of the same task in more adequate fashion by Sir Charles Holroyd. A point is missed at the beginning of chap. iii., where "Buonarroti" in the fourth line should be "Buonarrotto." What is meant is that a certain Christian name occurred so frequently in the family that it became at last the established surname. The point is of some interest, because it seems probable that Dante acquired in the same way the surname which he has made famous. It may perhaps be pointed out here that, in the sonnet "Non e piu bassa," *alto* does not mean "halting."

Mr. Mackail has achieved another instalment of his translation of *The Odyssey* (Murray), Books IX.—XVI. having now appeared. This method of publication, while doubtless having its advantages for the author, causes a certain embarrassment to the reviewer, who having presumably said on the first portion all he has to say on the general questions which the work suggests, is left in the case of the subsequent ones to take his choice of three courses, none of them wholly satisfactory: he may "write according" to his former remarks, which is dull; he may contradict them, a practice best left to the politician; or he may look for small blunders, a search not likely to be very remunerative in the case of a workman so careful as Mr. Mackail. Under the first head we may say that further experience does nothing to diminish our conviction of the inadequacy of any stanza, the "Omar" stanza not least, to render the Homeric rhythm. A good deal of Omar would no doubt go very well into Greek hexameters, but the converse does not follow. Almost the only minuter criticism that occurs to us—apart from an occasional and perhaps unavoidable tagging-out of a line, as "That was Tiresias when on earth was he" to represent the bare name of the prophet—is that Circe's wail of amazement when she finds that Ulysses, so to speak, knows a trick worth two of hers, *τίς πόθεν ἔσσο δνδρῶν*; is a little weakened by the introduction of "and" between the two interrogatives. One remembers the dramatic force of Isaac's "Who? where is he?" in Genesis.

For the sample without which no notice is complete we may take a few lines from the delightful passage in the thirteenth book where Ulysses, waking bewildered on the shore of his native land and meeting Athena disguised, is instructed as to his locality by her, and proceeds to tell a string of ingenious lies, to the high approval of the goddess:—

So said he; and the grey-eyed goddess bland,
Athena, smiled and stroked him with her hand:
And like a woman tall and fair and skilled
In noble works before him seemed to stand.

And answering him in winged words said she:
"Artful indeed and subtle would he be
Who, meeting you, in any sort of guile
Outdid you, even though a God were he.

Hardy of heart, insatiate of deceit,
Full of devices! so you thought not meet
Even in your own land to lay aside
Your treacheries and your words that love to cheat.

But now no longer let us talk thereof,
Being both well practised in the art we love;
Since you in counsel and in tale-telling
Are far away all mortal men above;
Even as I all Gods in fame excel
Of craft and wisdom."

BIBLIOGRAPHY.

The Earlier Cambridge Stationers and Bookbinders and the First Cambridge Printer. By George J. Gray. (Bibliographical Society.)—In this very interesting work Mr. Gray has collected all that is known of the Stationers to the University to the end of the sixteenth century. It is illustrated with some 29 plates, most of them excellent copies of Cambridge bindings. No Cambridge bindings before 1500 have been certainly identified, except by the colouring of their leather, and one fears that there is little chance of any book with distinctive stamps or rolls ever coming to light, as the volumes bound for the use of students were, as far as one can tell, covered with unstamped leather over wooden boards, and the fine books whose bindings were probably ornamented, were all rebound in the days of the Georges. The sixteenth-century binders at Cambridge were Dutchmen, and each of them had his peculiar rolls and stamps. Lists of books in their bindings, with a description, have been collected under the binders' names. Considerable attention is paid to the work of John Sibereh, the first Cambridge printer, on whom Mr. Gray and Mr. Bowes have just ready an important volume of 'Bibliographical Notes,' with many facsimiles of woodcuts and other ornaments. The chief value of the present book lies in the plates, by means of which any Cambridge binding of the period can be at once identified.

Catalogue of Fifteenth-Century Books in the Library of Trinity College, Dublin, and in Marsh's Library, Dublin, with a Few from other Collections. By T. K. Abbott. (Dublin, Hodges, Figgis & Co.; London, Longmans & Co.)—This is a very interesting and well-compiled catalogue of the *incunabula* in Trinity and Marsh's Library, Dublin, with a note of some half-dozen others in Armagh, Cashel, and the King's Inns, Dublin. It contains 606 numbers, of which several are duplicates; and out of these no fewer than 72 have not been identified by Dr. Abbott as previously described. The Trinity Library contains a number of French *incunabula* of great interest, and some rare Spanish ones. Some of the French books, however, should probably be dated after 1500; e.g., No. 122, printed at Rouen by Laur. Hostingue and Jamet Louys for Jac. le Forestier. We suspect, too, that several of the quartos without place and date will turn out to be printed about 1510. The

book is illustrated by eleven fine plates, several of them coloured. It seems ungrateful to look a gift-horse in the mouth, but we should have preferred to see facsimiles of the unidentified types in the place of the very fine work of Jenson's illuminator. Dr. Abbott adds some excellent indexes: (1) in chronological order; (2) Printers and Places; (3) Watermarks, with printers using them; and (4) Former Owners. We commend the example of Dr. Abbott to other librarians, especially to those of Scotland.

A Short Catalogue of English Books in Archbishop Marsh's Library, Dublin, printed before 1641. By N. J. D. White. Catalogues, No. 1. (Bibliographical Society.)—In this new development the Bibliographical Society has taken a further step towards the great object of English bibliography—a complete catalogue of English books printed to the end of the year 1640. Many college and cathedral libraries possess collections rich in works of this period, but hitherto there has been little encouragement to librarians to print catalogues, in face of a certain loss on their cost of production, and the great likelihood that the catalogues, when printed, would not fall into the hands of those likely to profit by them. The Society now contributes to the cost of printing on the one hand, and brings the catalogues, when printed, before those best able to make use of them. We hope that this hint will not be lost on the librarians of the three kingdoms. Marsh's Library is a pleasant little corner of the late seventeenth century preserved in twentieth-century Dublin, and was for nearly 150 years the only really public library in the city. It contains now about 22,000 printed books and 200 MSS., including some Celtic works of great interest. The present catalogue contains about 1,350 titles, of which a number are not in the British Museum—among them several Oxford-printed and Scottish-printed books, some of the latter new to bibliographers. We note a book in French printed by Field in 1600, a number of new arithmetical books, some very rare books of travels, one with Humphrey Dyson's book-label, and a great collection of visitation articles under the names of the various dioceses. Holland's 'Monuments of St. Paul's' (1614), Breton's 'Melancholike Humours' (1600), Harpesfeld's 'Concio,' and others are also rare. The broadside catalogued under Elizabeth is not a proclamation, and should not have been entered as one. One or two unusual forms of title are adopted: it should be Duck, not Ducks; Fitzsimon, not Fitzsmon, &c.

Hand-Lists of English Printers, 1501–1566. Part III. By E. G. Duff and others. (Bibliographical Society.)—Of these bibliographies of English printers the most important are those of Thomas Berthelet (1528–54), by Mr. W. W. Greg, and Richard Grafton (1539–66), by Mr. R. B. McKerrow. Both were King's Printers, Berthelet losing his position on the death of Henry VIII., as his patent expired, and Grafton already holding the patent of printer to Edward while he was Prince of Wales. Mr. Greg finds himself faced with the problem of a large number of undated books, and has grappled with it very successfully on the whole. An important dividing point in Henry VIII. books is fixed by the proclamation of November 16th, 1538, which forbade the use of the words "Cum privilegio" or "Cum privilegio regali" unless with the words "ad imprimendum solum" added to them. The effect of the licence or privilege was also to be appended to books. Mr. Greg has omitted the large number of

proclamations and broadside Acts printed as proclamations which we know from Berthelet's bills to have existed. It is almost certain that all the Acts of Henry's reign were printed as broadsides. The "proclamation of naughty books, 26 Feb., 1538," is probably some error for the "proclamation of rites, 16 Nov.," the Herbert proclamation of February 26th being that of "customs," not "custom." The two of December 18th, 1543, are identical, and that of February, 1543, is an error of Herbert's in dating (1534). That of May 22, 1544, is not known in print. "Celebs the philosopher" is of course Cebes (p. 18). The unique copy of the 1534 'Instructions for the Lord Deputy of Ireland,' in the Public Record Office, is not noted. In the Grafton list a proclamation of September 9th–11th, 1551, against melting coin, at Haigh, is omitted. The proclamation of July 22nd, 1541, is surely Herbert's mistake for Berthelet. Those of June 1st, 1548, September 23rd, 1548, and February 14th, 1552, are in the library of the Society of Antiquaries, though they do not appear in the volume of facsimiles. The problems connected with the Injunctions of 1547 and the Book of Common Prayer are almost insuperable. Hardly two copies are alike, and, as Mr. McKerrow supposes, a constant renewal of sheets must have been going on, rather than an issue of entirely fresh editions. Add to this that probably half a dozen presses were at work, and all the elements of a bibliographical puzzle are prepared.

Another interesting bibliography is that of Reginald Wolfe, the Puritan printer, compiled by Mr. Pollard, who is also responsible for articles on Richard Lant, Richard Rele, William Middleton, Thos. Raynalde, John Mayler, James Nycholson, Thomas Gibson, and John Herford.

A Century of the English Book Trade: Short Notices of all Printers, Stationers, Bookbinders, and others connected with it from the Issue of the first Dated Book in 1457 to the Incorporation of the Company of Stationers in 1557. By E. Gordon Duff. (Bibliographical Society.)—The publication of this book is not the least of Mr. Gordon Duff's services to bibliography, great as they have been. His facts are always trustworthy, and the deductions from them to be carefully taken into account, even if they are not accepted blindfold on his authority. An interesting list of London signs of early booksellers and printers is added. We have noted above that we do not agree with Mr. Duff's view as to the King's Printer's patent. If a man is appointed printer to the king without limit, his patent expires with the king's death. All the patents after Mary were for a term of years, thus obviating the likelihood of any hiatus in the succession. This valuable work will be of the greatest use to all engaged in early English bibliography or interested in early English books.

Livraison 8 of *L'Art Typographique dans les Pays Bas* (1500–1540) has been issued to the subscribers. It contains some very fine woodcuts from Van der Noot's press at Brussels; an interesting set of reproductions from Gautier of Gouda, with an armorial device; and a page from Nachtegal of Schiedam, with a magnificent block from the 'Camp van der doot,' 1503. There are six sheets of Antwerp printers. One seems to note that when they printed in French they used type of French origin. As but 200 copies are issued, and the work is sold only to subscribers, we would call the attention of libraries to this indispensable supplement to Holtrop's 'Monuments Typographiques.'

HEBREW SCHOLARSHIP.

The Jewish Encyclopædia.—Vol. XI. *Samson—Talmid Hakam.* (Funk & Wagnalls.)—The new volume of this encyclopædia is not behind its predecessors in usefulness and great variety of interesting information. Among the articles contributed by Mr. Joseph Jacobs are those on 'Spinoza,' 'Spain,' and 'Statistics.' The account here given of Spinoza and his philosophy is comprehensive enough, though kept within judicious limits; and the illustrations—including a coloured reproduction (as frontispiece) of the philosopher's portrait in the possession of the Hon. Mayer Sulzberger, of Philadelphia, an account of which was given in *The Athenæum* for September 16th last—add a special charm to the contribution. Mr. Jacobs should not, however, have translated, on p. 517, col. 2, *transiens*, used by Spinoza as the opposite of *immanens*, by "transient," which is an opposite of "permanent." We need hardly stop to explain why the usually adopted rendering, "transcendent" or "transcendental," is correct, though not literal. In the long article on Spain Mr. Jacobs has taken much trouble to give full information on the many vicissitudes of the Jews in that peninsula. The paper on 'Statistics' deals with the distribution of the Jewish population over different parts of the globe. The entire number of Jews at a point of time within the last few years is given as 11,273,076. Of these 8,977,581 are assigned to Europe, with 3,872,025 in Russia, and 250,000 in the British Isles.

Among the Biblical subjects falling within the compass of the volume are 'Samuel,' 'Solomon,' and 'Saul of Tarsus.' The last-named article is from the pen of Prof. Kaufmann Kohler, who has made a special study of Christianity in its relation to Judaism. His view of the apostle will no doubt be regarded by many as far too severe. Mr. Israel Lévi, of Paris, contributes an article on Sirach, dealing, of course, very largely with the much-controverted Hebrew text of Ecclesiasticus. Among the biographies that of the pseudo-Messiah Shabbathai Zebi (1626-76) is the most curious. In one of its aspects the history of this mystic represents a phase of seventeenth-century Zionism. The mystical side of the subject reminds us of the useful paper on 'Sufism' by M. Isaac Brody, a member of the editorial staff of the 'Encyclopædia,' who has done well to draw a parallel between Persian and Jewish mysticism. The subject deserves further investigation. The volume, of course, abounds in matters relating to Rabbinical lore, mediæval and modern biographies, and geographical subjects. It would not be difficult to point out shortcomings of various kinds; but the work as a whole is very creditable and scholarly.

About Hebrew Manuscripts. By Elkan Nathan Adler. (Frowde.)—Mr. Adler has done well to reprint the essays contained in this volume. By 'Some Missing Chapters of Ben Sira,' with which the book opens, the controversy regarding the original Hebrew text of Ecclesiasticus is recalled to our memory. The paper entitled 'Prof. Blau on the Bible as a Book' is a summary by Mr. Adler of an important work in German which was published in 1902. The 'Letter of Menasseh ben Israel,' which was written in 1648, and is here given in the original Spanish, with an English translation, treats on chronology, and contains at the end a number of autobiographical details. Special mention should also be made of 'The Humours of Hebrew MSS.' and 'The Romance of Hebrew Printing.'

Mr. Adler is a zealous and very successful collector of Hebrew MSS., and he writes *con amore* on the treasures in his possession. Much of his work is, of course, tentative; but he at the same time provides very useful material for further study. Besides the facsimiles of the Hebrew Ben Sira and the conclusion of Menasseh ben Israel's letter, Mr. Adler gives a photographic reproduction of the same author's printed congratulatory address to Queen Henrietta Maria of England. Students will be grateful for Prof. Bacher's 'Zur jüdisch-persischen Litteratur,' which concludes the volume and gives an excellent account of Hebrew-Persian MSS. in the possession of Mr. Adler.

Whiston's Josephus. Edited by D. S. Margoliouth. (Routledge & Sons.)—We know from recent experience that the Jewish historian may with profit be read in schools. His work is now available in a handy form. Dr. Margoliouth comes to our aid with a well-edited issue of all Josephus at the reasonable price of five shillings. His editing consists chiefly of a collation of Whiston's translation with Niese and Von Destinon's Greek text, the more serious discrepancies between text and English version being rectified. In an Introduction and some few notes the editor summarizes

"the results of recent research on the works of Josephus and those passages in them which attract most readers' attention, with references to the monographs in which each question is discussed."

Whiston's notes are omitted. There is a reasonable index to the volume.

The editor's Introduction is decidedly piquant. He seems to treat his author in exactly the right vein, now genially discounting his marvellous exploits, now politely doubting his veracity while enjoying his romance. Thus (p. xi), brought before Vespasian, Josephus declared that he had some "private information from heaven for the general's ear, which was that Vespasian and his son Titus, then present, were to be emperors." How was it that the prophet did not also know that Vespasian's other son, Domitian, would be emperor too?

"The answer appears to be that during the joint reign of Vespasian and Titus no one knew that Domitian would succeed; and since in the year 67 a message from Josephus to Vespasian telling him he would be Roman emperor would have been as hazardous as one (say) from General Cronje to Field-Marshal Lord Roberts telling him he would be King of England, this story may be dismissed, though repeated (not without considerable variations) by some pagan historians never indisposed to recount marvels."

This rich vein of amused sarcasm crops out here and there through the Introduction. Indeed, we incline to think that Dr. Margoliouth sometimes sails a point too near the wind in his frolicsome little craft, though it must be owned there are few tacks in which her sprightliness does not raise a smile in the spectator. We doubt whether this caustic humour will not rather puzzle than edify a large section of his probable readers. We do not think it desirable that any modern reader should be allowed to hug Scaliger's belief that Josephus "could more safely be trusted than any pagan historian." How was it the arch-critic allowed himself this solecism? We have lived since Peter Brinch, who first exposed a goodly crop of Josephus's errors and inconsistencies in 1699, and since whose days, with the constant growth of critical method, the credit of Josephus has steadily fallen. Though our editor by no means withholds from his author what he may justly claim, he belongs to the line of Brinch and his successors. Among the topics dealt with in the notes is

the testimony of Josephus to Jesus Christ. The pivot of this subject is the passage, 'Ant.,' XVIII. iii. 3, cited by Eusebius, and found in all Greek and Latin MSS. of Josephus. The literature of the point is too extensive to discuss here. On the question whether the whole or part of the passage is a fabrication Dr. Margoliouth states the opinions of the latest and most authoritative writers, like Niese.

Das Tier Jehovahs: ein kulturhistorischer Essay. Von Ernst Heilbronn. (Berlin, Reimer.)—This is an interesting and well-written little book, combining a considerable amount of scholarship with much poetic feeling. The chapter on the fauna of Palestine is based on Prof. Hommel's 'Namen der Säugetiere bei den südsematischen Völkern.' Among the other matters dealt with are "clean and unclean animals" (omitting the question of totemism), "animals in fable," "vampires," and "poetic similes." The entire subject is very interesting, and deserving of fuller treatment. We should more particularly like to see an exhaustive work on the cult of animals among diverse races. Egypt would, of course, come much to the fore.

SHORT STORIES.

Blazed Trail Stories. By Stewart Edward White. (Hodder & Stoughton.)—The forest lands of North America represent the extensive field with which Mr. White has chosen to concern himself as a writer of fiction; and the forest workers—lumbermen, hunters, and trappers—are his characters. His choice is wise, for we gather that he was almost born a student of the forest. It is more familiar to him than their streets are to townsmen, and the blazed trail is both highway and signpost for him. The Michigan timber-lands have furnished material and to spare for this baker's dozen of tales; we find the half-wild men of the lumber camps at work and at play, in all their primitive simplicity. Here and there we are shown aspects of their life in snow-bound solitudes, in which they are very closely akin to the wolves and other savage creatures that patrol the wilds between them and the nearest haunts of other men. Again, there are pictures of those simple kinds of heroism, of passionate devotion to duty, and of ungrudging, matter-of-course self-sacrifice which serve to divide the human from the brute creation. Mr. White does his work well and impressively, and presents notable character-sketches—the riverman, the scaler, the foreman, the prospector, among others.

Red Records. By Alice Perrin. (Chatto & Windus.)—Mrs. Perrin began with a book called 'East of Suez,' which, though entirely an echo of Mr. Kipling, by no means lacked interest and vigour. In two other volumes she has shown ability to think and observe for herself, where the people of the Anglo-Indian world are concerned; and here we have further evidence of the same gift. It may well be that if we had never had 'Plain Tales from the Hills' there would have been no 'Red Records,' but it is none the less true that we have here perfectly genuine observation and a number of independently conceived situations; while in the matter of diction Mrs. Perrin has made considerable advance. In writings dealing with the natives of India (and most of these stories are concerned with natives and their relations with the sahib-log) it is perhaps natural that destiny should play a prominent part. But this volume suffers somewhat from its

author's insistence upon the fatalistic element. It shuts out the unexpected, and wearies the reader a little, by reason of its hopelessness and lack of relief. Life is much less logical and more varied than it appears in most of these stories. Mrs. Perrin has a genuine dramatic gift, which is worth cultivating.

Parson Brand, and other Voyagers' Tales. By L. Cope Cornford. (E. Grant Richards.)—Mr. Cornford has a strong and nervous style, and he looks, for choice, upon the sterner side of life. The present collection of stories (some of them magazine reprints) sufficiently testifies to his bent and ability. Another characteristic is his strongly anti-clerical bias, also exhibited in most of these tales of adventure. Parson Brand himself is a savage old sea-dog and slaver, who in the year 1759 finds a bishop to ordain him to the exercise of functions which he regards as akin to those of a skipper, with a code of the strictest sort to be administered. He compels his son Martin to the same profession, and on that young man preferring love-making to theology, combines with the lady's father to have him pressed for the navy. One of the best things in the book is the way in which the lieutenant of the press-gang turns the tables on the elegant conspirator Sir Anthony Vaughan, the father of Sabrina, the lady in question. Hard as he is, there is much that is pathetic in the Parson's inarticulate tenderness, and his son's recognition is complete when a terrible vengeance for a terrible deed strikes down the most remarkable of fathers. 'The Man from Helgoland,' 'King Alfred's Mariner Othere,' and 'The Luck of Lindisfarne' are good stories, involving cynicism at the expense of Saxon monks. 'The Apostle of Port Royal' indicates that the casual preacher who wrought so remarkable an effect on the life of the young Mère Angélique had really come on his own errand to steal the pyx—surely an excess of secularist humour. Other stories have varying merits, but all are well written, with an acrid flavour which will be variously esteemed. Next to a priest, the writer seems to hate a negro.

Simple Annals. By M. E. Francis. (Longmans & Co.)—We are rather disappointed with this volume of short stories by Mrs. Francis Blundell: none of them reaches the high level which the best of 'Dorset Dear' attained, though 'Madame Félicien' and 'The Breadwinner' are pretty and effectively told. The scene is not confined to Dorset: there are several tales of Lancashire life, and one takes us to Ireland; but somehow the humour and the sympathy with country folk seem less spontaneous, the characterization more vague, and the simplicity more laboured. The author has been so successful in the past in this style—notably in 'The Manor Farm'—that we should much regret to think that she was content with a lower standard; yet none can know better than she does how difficult a task she is setting herself to strike the right note of pathos and simplicity in these tales of the country-side.

An Elderly Person. By Ella Macmahon. (Chapman & Hall.)—The first and longest of fourteen stories gives its name to this volume. The motive of 'An Elderly Person' is cruel, though the treatment is not unkind. But here motive outweighs treatment, and the impression left on the mind would be deep sadness, were the thing only a little more delicately conceived and cunningly framed. As it stands, it misses the intolerable note sometimes struck in modern stories. A variety of sentiments is more or less successfully introduced into the other stories. A greater sense of proportion

and fewer touches of the obvious would have been beneficial.

In *Around the Camp Fire*, by Charles G. D. Roberts (Harrap & Co.), we have half a dozen characters, including the narrator—American hunters all, and lovers of camp life. Their garrulity is marvellous—only less so, indeed, than the fertility of Mr. Roberts's imagination. The six men tell hunters' stories one to another, with never a break, through more than three hundred pages. There are close upon fifty stories in all, and each one describes a separate and generally dramatic incident. The average story-writer would be moved almost to tears by contemplation of Mr. Roberts's prodigality; for here is material which might easily have been made to fill ten volumes. Naturally, perhaps, the tales are not distinguished by any particular literary merit; but, where an author has been so generous (so recklessly generous, one might say) with his incident, it seems ungracious to quarrel with the guise in which he presents it. These hunters' yarns are all exciting and plausible, while their scope is almost as wide as the continent in which their scenes are laid. But we know from Mr. Roberts's past work that with more care he could do better.

Stories of Red Hanrahan. By William Butler Yeats. (Dundrum, Dun Emer Press.)—This little volume, with the other productions of the Dun Emer Press, has great claims on the public, as being one of the pioneers in the attempt to bring Ireland into rank with the modern movements of art. It is an attempt to perpetuate the new ideals of fine printing. These books are printed on a specially made Irish paper of good quality, the presswork is very satisfactory, and the type is good. If we might advise the Press, it would be to be more careful as to "register." In first-class work any pages not in perfect register should be ruthlessly thrown on one side. The red is rather unsatisfactory. The woodcut of the four suits is good.

We should have been glad to write at length of the subject-matter of the book, in which, it appears to us, Mr. Yeats has touched his highest point as a prose writer. Several of the stories are familiar to readers of 'The Secret Rose,' but in rewriting them for the purpose of this book he has attained a noble simplicity and directness which the overwrought ornament of that book made impossible. It is this simplicity of diction which has exalted 'Hanrahan's Vision' from a fine rhetorical exercise to a little masterpiece of the romantic spirit. If Mr. Yeats had never published a line of verse, he might rest a claim to immortality on these 'Stories of Red Hanrahan.'

The Sign of the Golden Fleece. By David Lyall. (Hodder & Stoughton.)—This is a collection of blameless little tales of pious Dissenting folk in the region of Canonbury—drab in colouring, as befits the atmosphere, and exempt from the note of aggressive Nonconformity. Miss Bethia is a loving and charitable old maid, who acts the part of a petty providence to all sorts and conditions of neighbours. How she softens and subdues the buckram self-sufficiency of Mr. Tredgold, the retired tradesman and small landlord, is well told, and the exploit results in a tenderness in her gentle heart that adds pathetic grace to her easy death, which concludes the volume. As to characterization, it is obvious that the writer can detect individuality even in the most commonplace of classes; and the lights and shades are gently graduated, the domestic "general" providing most of the originality.

OUR LIBRARY TABLE.

Few writers of modern fiction can have received such a tribute to their importance and popularity as is implied in the issue of an édition de luxe of their work while it is still a new book in its ordinary form. Messrs. Smith, Elder & Co. have just sent us *Fenwick's Career* in two volumes, beautifully printed in clear type on luxurious paper. The edition is limited to 250 copies, and Mr. Sterner's remarkable drawings fully deserve the honour of being printed on Japanese vellum. He has the rarest of appreciations, praise from the author. On May 12th we gave a long notice of the book. We need now only repeat our verdict that it is "thoroughly enjoyable," and that it deserves the careful and leisurely reading which its latest form suggests.

THE Clarendon Press publish *The King's English*, a book less amusing than a similar publication of the late reign, but one which we think useful. No difficulty would be found, we imagine, by the press reader of *The Athenæum* in discovering points where he and many skilled specialists might differ from the compilers. It would be easy for others to turn them into ridicule, for tastes differ, and their own style may not be without blemish. We fancy we detect an unusual number of intensive and unnecessary "quites." We are, however, grateful to all who take up the subject, and the compilers of this volume have displayed an industry which is commendable. Although accused by some of pedantry and by others of mistakes, they will obtain a general assent for most of their conclusions. It is, on the surface, inconvenient that they should draw a great majority of their examples of supposed error from a limited number of sources, and those somewhat oddly chosen. *The Times* figures on every page, but no attempt has been made to distinguish between sentences for which the editors of *The Times* are responsible and phrases used in letters in circumstances which forbade interference by an editor. Mr. Morley and Mr. Bryce are scarcely treated with respect when placed alongside of Dickens, Mr. Kipling, and other writers who, for one reason or another, are not set up to the world as stylists. Among those roughly handled is J. R. Green. The writers are not without a sense of humour, though it does not cause every page to sparkle. An attempt by a critic to consider, at one time, Mr. Sidney Lee, Charles Elton, Prof. Bradley, and Prof. Campbell as Shakespearean scholars, while the title of one of the four books quoted involves the drama of the two greatest Greeks, leads to the following remark:—

"The writer has thoroughly puzzled himself. He cannot call Shakespeare Shakespeare, because there is a Shakespeare just before: he cannot call him *he*, because six other persons in the sentence have claims upon *he*: and he ought not to call him *the dramatist*, because Aeschylus and Sophocles were dramatists too. We know, of course, which dramatist is meant, just as we should have known which *he* was meant; but the appropriation is awkward in either case. *The dramatist* is no doubt the best thing under the circumstances; but when matters are brought to such a pass that we can neither call a man by his own name, nor use a pronoun, nor identify him by means of his profession, it is time to remodel the sentence."

The split infinitive is not forced upon our attention, and we agree that it "has taken such hold upon the consciences of journalists that, instead of warning the novice against splitting his infinitives, we must warn him against the curious superstition that the splitting or not splitting makes the difference between a good and a bad writer."

Examples of its use might have been quoted from our two greatest living novelists.

The case of "will" and "shall" is one upon which we have been driven to dwell in our notices of many Australian and American books. Scotch and Irish writers generally conform to English practice, although in speech the Scotch and Irish are offenders upon this point. In Australia the confusion, as we think it, has become complete, and is now recognized by alteration from the correct or English fashion to that which we think incorrect, in the speeches of accomplished orators when recorded in the pages of the official "Hansards." Our authors rightly preface the rules which they state at length by the following remark:—

"It is unfortunate that the idiomatic use, while it comes by nature to southern Englishmen (who will find most of this section superfluous), is so complicated that those who are not to the manner born can hardly acquire it; and for them the section is in danger of being useless."

Quotations of error from Admiral Mahan, from Mr. W. B. Yeats, and from Oscar Wilde are subject to our caution as to Irish and American laxity upon this question.

Other passages which are redeemed by humour are worth quotation, e.g.,

"When the advertisement columns offer us what they call *unique opportunities*, it may generally be assumed with safety that they are lying; but lying is not in itself a literary offence."

The popular use of "aggravate," in the wrong sense, is, we think, a growth from early Victorian humour through Sam Weller; but the authors quote an example of "the notorious vulgarism," which "inevitably lays a writer open to suspicion," from another work of Dickens, in which the novelist, writing in his own person, falls into the mistake of describing "the unfortunate youth" as "greatly aggravated." A defence of "reliable" is not new. A research into "formations" yields a protest against first presenting the Romans with a word for which they had no necessity, and then borrowing it from them. This remark may be generalized. There are many "French" words and phrases commonly used in England which do not happen to be French. There are still more "English" words and phrases used in French novels which have never been known in England. "Amoral," quoted from a recent review of a novel in *The Times*, is discussed as though it were an English word or as a sham Greek or Latin word; but the writer no doubt used it as French. Although of bastard origin, it is undoubted modern French: a fact which, like some others connected with the French language, has escaped the researches of the authors. The word "morale," in its military sense, is discussed as though it were sham French. It comes to us, as German sham-French, directly from the German military writers.

Our judgment as to words which have ceased to be slang does not agree in all cases with the doctrine of this volume, but the subject is one upon which no two writers or critics will form precisely the same opinion. We do not think that the verb "to laze" has become so usual as seems to be supposed. On the other hand, "a record price" and "a boom" are useful, if not necessary, and will live. "Banal" is an Anglo-Norman feudal term, as the authors tell us; but it is also a feudal term of France, still used in its proper sense in French law. The modern use of "banal," adopted from French by us, has not made the word an English word, and it is still a foreigner, not naturalized, as are some of the others with which we find it classed. The authors are human, in spite of what some may think their tendency to be over-nice, and in their

discussion of "nice," in its decline, give frank expression to this easygoing view:—

"*Awfully nice* is an expression than which few could be sillier; but to have succeeded in going through life without saying it a certain number of times is as bad as to have no redeeming vice."

The less accomplished of the reporters on newspaper staffs are sometimes responsible for the alteration of good colloquial English, not wholly unknown even in the House of Commons, into forms which are rightly pilloried in this volume. A member says "It is sure to get out": which is unobjectionable. But the reporters write "transpire," classed in the volume with "placate" and "antagonize." We differ, however, from the compilers, and think "placate" a better word than the verbs among which it has been put. In a criticism of Mr. E. F. Benson for a wanton use of the French word *tache* the compilers state that *tache* means stain, and suggest that this is the word which should have been employed. We are sorry to say that they are wrong. In the phrase "faire tache," common among the best French art critics, the sense is not exactly to be expressed in the English language, and it is in that sense that it is used in the sentence quoted from Mr. Benson. "Entente" is named as a "diplomatic" word which "may pass." It is hardly necessary. When made use of by diplomats the word is exactly equivalent to our diplomatic "understanding."

The Naval Annual for 1906, edited by Mr. John Leyland and Mr. T. A. Brassey, and published by Messrs. Griffin, of Portsmouth, is as interesting as usual—perhaps more so. There is an article on the literature of the Trafalgar Centenary, and one by Mr. Thursfield on the attack and defence of commerce, which are outside the ordinary annual contributions on strength, foreign navies, engineering, reserves, gunnery, and such points. Mr. Thursfield in his clear and excellent essay adopts the view which we had already put forward in reviewing various publications, and supports the conclusions arrived at by the Food Supply Commission. Nothing more reassuring to this country has appeared in recent times, and we feel convinced that the favourable view is based on sound reasoning.

Gaelic Names of Beasts, Birds, Fishes, Insects, and Reptiles. By A. R. Forbes. (Edinburgh, Oliver & Boyd.)—There is "fine confused feeding" in this book. The author deserves the credit of compiling from every printed source all the equivalents in Gaelic of every name treated, including, one would think, nearly every proverb or local saying about it. He has also obtained an enormous number of English and Lowland provincial synonyms. The value of these is doubtful, although we have noted with interest many rustic variants properly applied. But the plan of accepting every suggestion must lead, in a work on so large a scale, to a good deal of erroneous nomenclature, apart from the application of the same name to different species in many parts of the country. Mr. Forbes has deliberately rejected the use of the usual scientific Latin (or, as he calls them, "classical") names, which might have served as a corrective to false classification.

To learn that a snipe is called a *wren* in some parts of England, and that the Gaelic *gabhar-adhair* is applied both to the snipe and the nightjar, might raise confusion in the infant mind, to say nothing of that of the teacher, to whom Mr. Forbes thinks his work may be useful. It may very well be so as a storehouse of information, but is not

systematic enough to be used as a text-book *per se*. Although it is in form a dictionary, an index, too, would have much enhanced its usefulness.

The first part of the book, the Gaelic-English vocabulary, seems full and accurate; but it is the wealth of illustrative folk-lore, and the poetic and proverbial references, that make the second part, the English-Gaelic, in spite of the few shortcomings we have indicated, a valuable handbook to any Celtic student, and a *corpus* for reference to the reminiscent Gael in distant lands.

To go a little into detail: The cat, wild and domestic, is the subject of some pithy proverbs, not a few of them, as throughout the book, being derived from the late Sheriff Nicolson's well-known collection. "Tigh gun chat, tigh gun ghean gun ghair" asserts the value of the animal to the cheerfulness of a house. Another saying, "Keep the cat turning," refers to the horrid practice of the Taghairm, or divination by the cat. Cattle, of course, are sure to be celebrated by a pastoral race, and "I took my milch-cows to the fold. With me to-day, from me to-morrow," gives a view of these possessions in the "lifting" times.

But the deer and the dog were nearer the hearts of the old warriors. Of course Oisein (the fawn) and his mother the hind inspire their song, and some traditional verses collected by the author's father are mentioned in reference to "Oisein an deigh na Feinne." (Apparently Mr. Forbes is still a believer in Macpherson's Gaelic.) The famous "Chrodh-Chailein," referred to by Burns, is given here, with a version by Mrs. Grant of Laggan in delightfully old-fashioned English (the strongest possible contrast to the Gaelic original):—

Oh Colin, my darling, my pleasure, my pride,
While the flocks of rich shepherds are grazing so wide,
Regardless I view them, unheeded the swains
Whose herds scattered round me adorn the green plains.
Their offers I hear, and their plenty I see,
But what are their wealth and their offers to me,
While the light-bounding roes and the wild mountain deer
Are the cattle of Colin, my hunter, my dear?

We must omit quotations from Donnachadh Bàn, the laureate of the deer, and pass to minor celebrants, to the topic of the hound, to Bran and Luath, and McPhee's black dog of Colonsay. Here is a wealth of allusion we have no space to follow.

In the introductory remarks on birds it is odd to find our author speaking of Montgomerie's "The Cherrie and the Siao" as an old "Glasgow" publication. The first edition of that classic was put forth in Edinburgh in 1597, some fifteen years before the author's death. The Glasgow versions are of the eighteenth century. To that century it is probably due that Macpherson has no reference to song-birds. Among many apposite quotations, Duncan Bàn's notice of the robin's knack of posing "le móran uinich," with much "business," might have been cited. But it is rarely indeed that a good thing is omitted. For sympathetic knowledge of the lesser creatures, wide reading of his subject, and hearty patriotism few can equal this pleasant writer. He has acknowledged his debts to the lamented "Nether Lochaber" and Mr. Carmichael; and perhaps the name of Mr. Charles Fergusson might have been added. But, as we have said, he has admitted suggestions very widely. In another edition some of these might be omitted, especially in the field of etymology. His good Roimh-radh, or foreword, concludes happily with MacMhaighstir Alasdair's prediction:—

Mhair i fos, 's cha teid a ghoir air chail,
Dh'aindeoin go is mi-run mór nan Gall.

"The malice of the Lowlander," we are glad to think, is becoming a thing of the past

among educated people, while the knowledge of the old speech is "enduring yet." So no false shame need cause the modern Gael to disavow his native tongue.

Jungle Trails and Jungle People. By Caspar Whitney. (Werner Laurie.)—In 'A Confession, Sometimes called "Foreword" or "Preface,"' Mr. Whitney informs us of the "underlying motive" which prompted the journeys recorded in his readable book:

"The wilderness in its changeable tempers, the pathless jungle, the fascination of finding your way, of earning your food, of lying down to sleep beyond the guarding night stick of the policeman,—these are the things I sought in the larger world of which our conventionalized smaller one is but the gateway. To pass through this gateway, to travel at will, by my own exertions, and unchaperoned, and to tell you in my halting style something of the human and brute life which I saw in the big world—that is why I went into the wondrous Far East, into India, Sumatra, Malay, and Siam."

The "underlying motive" of the book, we should have thought, consisted in the illustrations, which are numerous and of the first quality. The style, instead of being halting, has the rapid stride of an expert American journalist, and, in spite of occasional disfigurements, the author has produced a work of considerable interest to the general reader, and painted some pictures of Eastern manners and character unfamiliar to those who live in the smaller world of the West.

Of the eleven chapters which make up the volume the first deals with 'The King's Mahout,' and very clever is the sketch of Choo Poh Lek, who "took up the double life of elephant catching and the more prosaic, if profitable, occupation of rattan trading" till he became one of his Majesty's elephant drivers. The account of the King's annual elephant hunt is written with spirit. Elephant catching in Siam differs materially, as the author states, in procedure and difficulties from catching elephants in India. In Siam it is an easier game, because the region over which they roam is much more confined than in India; and as the so-called hunt is a periodical event of many years' standing, large numbers of jungle elephants have been rounded up and corralled so comparatively often as to have become semitame. The Siamese elephant belongs to the Asiatic species, which in size both of body and tusks is inferior to the African.

"Of the Asiatic, the Siamese averages neither so large as the Indian nor so small as the Malayan; and sometimes its ivory compares favorably with that of any species. The largest tusk ever taken from a Siamese elephant measures 9 feet 10½ inches in length, and eight inches in diameter at the base, and is now in the Royal Museum at Bangkok."

It is hardly necessary to inform even an inhabitant of the Western world that "the elephant is not a fast traveller, though he is sure and of enormous strength." There is, however, one fact regarding the Asiatic elephant which is not generally known: twice round the base of his foot is the measure of his height.

In the chapter 'Through the Klawngs of Siam' we have an interesting sketch of the physical features of that marvellous land, and of the social life and the customs of the people. The great feature of Siam is its magnificent system of rivers, the principal of which is the Menam Chow-Phya, commonly called Menam (Meinam Mr. Whitney spells it), the mother of rivers, on which Bangkok is situated, thirty-five miles from Siam. In fact, the main thoroughfare of the city is the Menam Chow-Phya, and hence Bangkok has been called the Venice of the East. But, as the writer states, though

Bangkok has a very large floating population and the city is intersected by many Klawngs, or canals, "yet the larger half of Bangkok's four hundred thousand citizens lives on land, though the easiest means of travel through much of the city is by boat, and in fact half of it is reached in no other way."

It was through a series of Klawngs and tributary rivers that the author was piloted to Rathburi, where lived Phra Ram,

"the governmental chief of the line separating Burma from Siam, the King's representative to the Karens—jungle folk living on both sides the boundary, and an official before whom the common people prostrated themselves, yet was he none the less Siamese."

Phra Ram was an Oriental born to command respect:—

"despite a cross in his left eye, Phra Ram carried a certain air of distinction, which he supported imperiously in intercourse with his people. He was about fifty years of age, with a generous stomach, an assortment of wives, and a pair of gray cloth, black-buttoned spats he had got from a German on one of his occasional trips to Bangkok, and which he wore, over bare feet, only when in full dress."

Phra Ram guided the writer to a Karen settlement, where he engaged men for his buffalo hunt on the Burmese border. A chapter is devoted to 'Hunting with the Karens.' It is interesting, but the writer's descriptions of his adventures lack vigour and force. They are evidently written by a clever man who is not a born shikari.

Not the least interesting chapter in the book is the one on the 'Human Tree-Dwellers' who are to be found in the jungle tangle of interior Malay. These men of the woods—or Sakais, as more commonly they are known—are the aborigines of Malaya, and to be found in the greatest numbers in the northern part of Perak:—

"They are a smallish people, though not dwarfish or so small as the Negritos of the Philippine Islands, of lighter complexion than the Malays, though not nearly so pleasing to the eye. Indeed, they are far from comely. They have no idols, no priests, no places or things of worship, no written language, and their speech is a corrupted form of Malay. They live in small settlements, invariably in trees if in the jungle, with no tribal head."

The final chapter, 'The Trail of the Tiger,' is of interest, but contains nothing new.

Trial of Madeleine Smith. Edited by A. Duncan Smith. (Sweet & Maxwell.)—We confess to having approached the perusal of this volume—the first in a promised series of "Notable Scottish Trials"—with considerable distaste. Of course, it is expedient that members of the criminal bar should have easy access to full reports of great trials; but surely these are open to them at all times in the official records and law libraries. And the editor of this volume shows pretty plainly that he is not working for an exclusively professional circle of readers. In giving a "correct reproduction" of the correspondence of the accused, Madeleine Smith, he says that the term is used "subject to slight omissions here and there, deemed by the editor desirable because of the indelicate nature of the portions omitted." Such portions were not withheld, we presume, from the court or the jury; but they are considered by the editor—rightly enough, no doubt—unsuitable for a public which is invited to contemplate the sickening details of a case of prolonged poisoning, prefaced by extracts from the contemporary press describing the personal appearance of the prisoner, her behaviour in the dock, her dress, her meals in prison, and other minute points which have not the slightest bearing upon the legal aspect of the trial.

The story is described by Mr. Duncan Smith in his Introduction as "tragic and romantic." Granted the tragedy, where does the romance come in? The daughter of a respectable Glasgow citizen, an architect "of good social standing," conducted an illicit amour with a French clerk in a neighbouring warehouse. Their clandestine meetings continued for eighteen months, when there appeared on the scene a desirable suitor, whose proposal of marriage was accepted by Miss Smith and approved by her parents. The young lady naturally wished to get back from L'Angelier, the French clerk, the numerous letters in which she had expressed her passion and referred to the nature of their intimacy without a trace of reserve. The Frenchman not only declined to return these compromising letters, but also threatened to disclose them to Miss Smith's father and her betrothed, in order that the engagement might be broken off. Then Madeleine dissimulated. In the early part of 1857 she feigned reconciliation with L'Angelier, admitted him to an interview by night on February 19th, persuaded him that she was not engaged to anybody, and on the morning of the 20th he was found by his landlady writhing with pain on his bedroom floor. To Miss Perry, who, unconscious of its real nature, was confidante and go-between in this amour, L'Angelier said, "I can't think why I was so unwell after getting that coffee and chocolate from her [meaning Madeleine Smith]."

The extraordinary part of the affair is that the accused—"the panel," as she was termed in Scottish legal phraseology—escaped conviction. The illicit amour—the hysterical appeals of the girl for the return of her letters—the feigned reconciliation and renewed meetings—none of these points could be, nor was, disputed in the defence; neither was it denied that she had bought arsenic three times during the very weeks that L'Angelier had suffered from symptoms of arsenical poisoning, nor that arsenic was found in the stomach of the deceased. Madeleine Smith escaped through a loophole which exists not for prisoners at an English bar.

It is no reflection upon the integrity of the jury to suppose that they availed themselves of a technically defective link to avoid sending a young, beautiful, and accomplished woman to the gallows. Since the days of Phryne, courts of justice have never been absolutely insensible to feminine charms—never will be, so long as judges and juries are drawn only from the other sex. When the jury retired to consider their verdict on the ninth day of this trial, they were absent only half an hour. By a majority of 13 to 2 (Scottish juries are composed of fifteen members), they found a verdict of "not guilty" on the first count, which charged the prisoner with administering poison in February, and of "not proven" on the other two counts, which charged her with administering the same on subsequent dates.

Anybody reading the evidence can hardly have any moral doubt as to this woman's deliberate guilt; but it is fair to add that the Lord Justice Clerk concurred in the verdict "not proven."

Surrey and Sussex: Camden's Britannia. (Reigate Press, Surrey.)—This quarto volume of some seventy pages is, we understand, the first venture of the Reigate Press, South Park, Reigate, and is printed by Messrs. William Bernard Adeney and John Madden. It is a fine example of modern hand-printing after the old style. The type is delightfully clear, and affords most pleasurable reading.

William Camden, the father of local history, first issued his 'Britannia,' the result of fifteen years' labour, in 1586, in the Latin tongue. The book at once attained to such well-merited fame that three other Latin editions were issued in the course of three years. The sixth edition (each successive issue being an improvement on its predecessor) appeared in 1607. It was this sixth issue which Dr. Philemon Holland translated into pure Elizabethan English in 1610; and it is from Holland's edition that the present reprint of the parts pertaining to Surrey and Sussex is produced. Irrespective of the charm of the typography and the choice savour of the English, this is a desirable book; for the various editions of Camden are usually exceedingly cumbersome, whereas those interested in Surrey and Sussex will find this volume light to hold as well as pleasant to read. It is of much interest to contrast the state of parts of these counties three centuries ago with that which now prevails. Thus Bexhill, the newest of watering-places, whose charms and length of sunshine are set forth on every modern hoarding, had even then a tradition of having been once "much frequented." Says Camden:—

"Now to returne to the Sea-coast; about three miles from Peasey is Beckes-hill, a place much frequented by Saint Richard Bishop of Chichester, and where he died."

MR. HUMPHREYS has added to his excellent "Royal Library" an English translation of Renan's *Life of Christ*. We noticed it at length in 1863, when it first appeared. At the present day, if it were a new book, its opinions would not make a sensation; but it retains its charm as a masterpiece of style, and a wonderful realization of the characters and conditions of the first Apostles. The translation, to which no name is appended, is very readable.

THE "Punch Library of Humour," edited by J. A. Hammerton, consists of excellent selections of *Mr. Punch at the Seaside*, *Mr. Punch's Railway Book*, and *Mr. Punch on the Continent*, taken from the half a century and more of our celebrated contemporary. It is a social record no less than a treasury of jest and illustration. The volumes are sure to be much thumbed, so we think it a pity that the paper boards of two of them should come off at the first handling. The resources of the Amalgamated Press, the publishers, surely include a decent binding, which readers often get now for their shilling.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Angus (S.), *The Sources of the First Ten Books of Augustine's De Civitate Dei*, 10s.
Barwell (J. W.), *Science, the Mind; Revelation, the Heart of God*, 2s.
Brown (D. S.), *The Home of Faith*, 3/6 net.
Essays for the Times, Nos. 6 to 10, 6d. net each.
Gledstone (J. P.), *Should Christians make Fortunes?* 2/ net.
Jones (R. M.), *The Double Search: Atonement and Prayer*, 2/ net.
Literary Illustrations of the Bible: St. Matthew, 1/6 net.
Lockyer (T. F.), *The Quest of Faith*, 2/ net.
Meyer (F. B.), *The Soul's Pure Intuition*, 2/6 net.
Neil (Rev. C.), *The Biblical Elucidator: The Pauline Epistles*, 10/6 net.
Smith (Goldwin), *In Quest of Light*, 4/ net.
Swann (N. E.), *New Lights on the Old Faith*, 3/ net.
Walker (W. L.), *Christian Theism and a Spiritual Monism*, 9/ net.
Ward (Rev. F. W. O.), *The Keeper of the Keys*, 5/ net.
Wright (Rev. C. H. H.), *The Book of Isaiah, and other Historical Studies*, 6/ net.
Young (J.), *The Christ of History*, 6d.

Law.

- Law of Charities and Mortmain, by L. S. Bristowe and Others, 45/ net.
Pixley (F. W.) and Fellows (R. B.), *Auditors, their Duties and Responsibilities: Part 2, Auditors under the Local Government Acts, &c.*, 20/ net.
Spirit of our Laws, 5/ net.

Fine Art and Archaeology.

- Book-Lover's Magazine, Vol. VI. Part III, 3/6 net.
Clinch (G.), *St. Paul's Cathedral*, 2/6 net.
Gatfield (H.), *Eleusis, her Mysteries, Ruins, and Museum*, 5/ net.
Guide to St. Olave's, Hart Street, London, 1/ net.
Johnson (W.) and Wright (W.), *Neolithic Man in North-East Surrey*, 3/6 net.
Moore (G.), *Reminiscences of the Impressionist Painters*, 1/ net.
Norfolk Antiquarian Miscellany, Second Series, Part I, edited by W. Rye, 7/6.
Paris Salon, Illustrated Catalogue, 3/ net.
Pictorial London: Views of the Streets, Public Buildings, Parks, &c., 12/ net.
Suffolk Institute of Archaeology, Proceedings, Vol. XII. Part II.
Thames and its Story, from the Cotswolds to the Nore, 6/ net.
Poetry and the Drama.
Bayley (H.), *The Shakespeare Symphony*, 12/6 net.
Calderon: Eight Dramas, freely translated by E. Fitz-Gerald, New Edition, 4/ net.
Drew (B.), *Cassandra, and other Poems*, 3/6 net.
Duff (D.), *An Exposition of Browning's Sordello*, 10/6 net.
English Masques, Introduction by H. A. Evans, 2/6 net.
English Pastorals, Introduction by E. K. Chambers, 2/6 net.
English Satires, Introduction by G. Smeaton, 2/6 net.
English Tales in Verse, Introduction by C. H. Herford, 2/6 net.
Farrell (J.), *How He Died, and other Poems*, 5/ net.
Goethe's *Iphigenia in Tauris*, translated by E. D. Dowden, 1/ net.
Gould (G.), *Lyrics*, 1/ net.
Lawson (H.), *When I was King, and other Verses*, 3/6 net.
Newmark (R.), *Songs to a Singer, and other Verses*, 5/ net.
Paterson (A. R.), *The Old Bush Songs*, 2/6 net.
Summers (J.), *Oliver Cromwell, Drama in Five Acts*, 2/ net.
Traveller's Joy, compiled by W. G. Waters, 4/ net.
Turpin (A. T.), *Edgar Athelstane; or, Garland of Life*, 4/ net.
Wallace (Rena), *A Bush Girl's Songs*, 5/ net.

Music.

- Verdi's *Il Trovatore* and *Rigoletto*, by F. Burgess, 1/ net each.

Bibliography.

- Library of Congress: List of Works relating to Government Regulation of Insurance, United States and Foreign Countries.

Philosophy.

- Jones (W. H. S.), *The Moral Standpoint of Euripides*, 2/6 net.

Political Economy.

- Cunningham (W.), *The Wisdom of the Wise*, 2/ net.

History and Biography.

- Argyll (George Douglas, eighth Duke of), edited by the Dowager Duchess of Argyll, 2 vols., 36/ net.
Ball (W. W. R.), *Trinity College, Cambridge*, 2/ net.
Bodley (J. E. C.), *The Church in France*, 3/6 net.
Broadley (A. M.), *The Boyhood of a Great King, 1841-58*, 10/6 net.
Calendar of Close Rolls, Vol. IX., Edward III., 1349-54.
Campan (Madame), *Memoirs of Marie Antoinette*, 1/ net.
Davey (R.), *The Pageant of London*, 2 vols., 15/ net.
Davison (A. W.), *Derby: its Rise and Progress*, 5/ net.
Ferguson (G. D.), *Lectures on the History of the Middle Ages*.
Fraser (E.), *The Enemy at Trafalgar*, 16/ net.
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Johns' Notable Australians, 7/6 net.
Leigh (Augustus Austen), edited by W. A. Leigh, 8/6 net.
Mackenzie (W. C.), *A Short History of the Scottish Highlands and Isles*, 5/ net.
Podmore (F.), *Robert Owen*, 2 vols., 24/ net.
Records of the Scots' Colleges at Douai, Rome, Madrid, Valladolid, and Ratisbon: Vol. I., Registers of Students.
Rickett (A.), *Personal Forces in Modern Literature*, 3/6 net.
Russell (G. W. E.), *William Ewart Gladstone, Fifth Edition*, 2/6 net.
Shaw (W. A.), *The Knights of England*, 2 vols., 42/ net.
Shore (T. W.), *Origin of the Anglo-Saxon Race*, 9/ net.
Stannore (Lord), *The Earl of Aberdeen, Third Edition*, 2/6 net.
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Villari (L.), *Fire and Sword in the Caucasus*, 10/6 net.
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Hints to Travellers, edited by E. A. Reeves, Ninth Edition, 2 vols., 15/ net.
Hutton (E.), *The Cities of Spain*, 7/6 net.
King's Lynn, with its Surroundings, 1/ net.
Park (Mungo), *Travels in the Interior Districts of Africa*, 3/ net.
Royal Geographical Society: Year-Book and Record, 1906.
Rox (F.), *Under the English Crown*, 6/ net.
Whates (H. E.), *Canada, the New Nation*, 3/6 net.

Sports and Pastimes.

- Aria (Mrs.), *Woman and the Motor-Car*, 10/6 net.
Warner (P. F.), *The M.C.C. in South Africa*, 6/ net.

Folk-Lore.

- Weston (J. L.), *The Legend of Sir Perceval*, Vol. I., 12/6 net.

Philology.

- Skeaton Opera, edited by J. Burnet, Vol. I. Fasc. 1, 2/ net.
Platon (Prof. W. W.), *Place-Names of Bedfordshire*, 3/6 net.

School-Books.

- Addison and Steele, *Sir Roger de Coverly Papers*, 1/ net.
Arnold's Latin Texts: Cornelius Nepos; Tibullus, Selections; Ovid, Selections; Ovid in Exile, 8d. each.
Carey (F. S.), *Elementary Solid Geometry*, New Edition, 2/6 net.
Dies (Romanus), *Short Readings from Latin Literature*, compiled by W. F. Witton, 1/6 net.
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- Anthony (E.), *An Enquiry into Decimal Coinage and Metric System of Weights and Measures*, Third Edition, 2/6 net.
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Geological Survey of India: Records, Vol. XXXIII. Part 3, Irupee.
Grossmann (J.), *The Elements of Chemical Engineering*, 3/6 net.
Holmes (S. J.), *The Biology of the Frog*, 6/6 net.
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Skinner (W. R.), *The Mining Manual*, 1906, 21/ net.
Smithsonian Institution: Proceedings of the United States National Museum, Vol. XXIX.
Stewart (A.), *Modern Polyphase Machinery*, 5/ net.
Text-Book of Anatomy, edited by C. H. Cunningham, Section 4, 7/6 net.

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Wood (M.), *A Tangled I*, 6/ net.
Yarcott (W. G.), *Pinch, Potty & Co.*, 3/6 net.

FOREIGN.

Theology.

- Hoensbroech (Graf v.), *Moderner Staat u. römische Kirche*, 5m.
Meyer (E.), *Die Israeliten u. ihre Nachbarstämme*, 14m.
Ries (J.), *Das geistliche Leben in seinen Entwicklungsstufen nach der Lehre des hl. Bernhard quellenmässig dargestellt*, 7m.
Smith (W. B.), *Der vorchristliche Jesus*, 4m.

Fine Art and Archaeology.

- Bericht der Kommission zur Erhaltung der Kunstdenkmäler im Königreich Sachsen: Tätigkeit in den Jahren 1903-5.
Furtwängler (A.) u. Reichhold (K.), *Griechische Vasenmalerei*, Series II. Part II., 40m.
Jahrbuch der Königlich Preussischen Kunstsammlungen, Vol. XXVII. Part II.
Jahrbuch der kunsthistorischen Sammlungen, Vol. XXV., 15m.
Kalinka (E.), *Antike Denkmäler in Bulgarien*, 20m.

History and Biography.

- Denis (E.), *La Fondation de l'Empire Allemand, 1852-71*, 10fr.
Dry (A.), *Soldats Ambassadeurs sous le Directoire*, 2 vols., 10fr.
Wiederhold (W.), *Papsturkunden in Frankreich: I. Franche-Comté*, 3m.

Folk-Lore.

- Schütte (P.), *Die Liebe in den englischen u. schottischen Volksballaden*, 3m.

Philology.

- Dessau (H.), *Inscriptiones Latine Selectae*, Vol. II. Part II., 10m.
Grasserie (R. de la), *De la Catégorie du Genre*, 6fr.
Heiberg (J. L.), *En Græsk Forpost*, 0kr. 75.
Melcher (P.), *De Sermone Epicetæ quibus rebus ab attica regula discedat*, 2m. 80.
Nyrop (K.), *Gaston Paris*, 1kr. 65.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

'THE OPEN ROAD.'

MAY I bring before your notice what seems to me a peculiarly hard case as between publisher and author? In 1899 I issued through Mr. Grant Richards a collection of poetry and prose entitled 'The Open Road,' which became in its small way a popular book, and still is. In 1904 Mr. Grant Richards failed for many thousand pounds. I was among the humbler of his creditors—chiefly for money due to me for 'The Open Road.' In 1905 it was necessary for me to go to law before I could get that book transferred to another publisher; but after some expense and a long delay I succeeded in establishing my right to it, and the transfer was made. Last week—while the debt owing to me on 'The Open Road' is still unpaid, except for a small fraction, and is likely to remain so—the firm of E. Grant Richards, of which Mr. Grant Richards is the manager, issued a book called 'Traveller's Joy,' as like as possible to 'The Open Road' in idea and in format, with end-papers by the same artist, the same type, the same system of arrangement, and identically the same binding as that in which 'The Open Road' first made its popularity.

I am told I have no legal redress. One can, however—and I hold that one should—make a protest. Ordinary derivative publishing is one thing; but this is another. In my detached opinion, unbiassed by the personal element in the case, an imitation of 'The Open Road' as close as 'Traveller's Joy' is, under the circumstances, the one kind of book which neither Mrs. nor Mr. Grant Richards was entitled to put forth. I hope I am not singular in my view.

E. V. LUCAS.

BRET HARTE AND SAN FRANCISCO.

Harrow.

SEEING in *The Athenæum* for May 19th (p. 608, col. 1) a commendatory reference to an essay upon Bret Harte done over the initials W. M., I have procured a copy of Messrs. Hutchinson's reprint, and find that it is, as I suspected, a reissue of the book which I edited for another publisher five years back, but which an early and foolish modesty kept me from putting my name to. I write, however, not to air any grievance in this matter—for I am noways wronged by this reissue, and must believe that the world is benefited—but to point out a curious thing.

A few weeks ago all the newspapers were quoting, and some were expending leading articles upon, a passage in which Stevenson speaks of the sudden rise of San Francisco as suggesting the idea of a fall more sudden, a disappearance by cataclysm. But nobody, as far as I am aware, has yet pointed out that Bret Harte, in one of his earliest and least-known sketches, written a good many years before Stevenson saw America, gives an account (from the standpoint of an imaginary future geologist) of the total destruction of San Francisco by earthquake, which is conceived to have taken place "towards the close of the nineteenth century." As to the exact date of the calamity, we are told, "historians disagree"; but, after all, the difference between the close of the nineteenth century and the beginning of the twentieth may be considered a fairly negligible quantity in geological calculations, not to say prophecies!

It occurred to me, when making up the aforesaid volume in 1901, that this sketch, so unlike the other matter of the book, might serve very well as an epilogue to the

prose section; and there I placed it. It is pleasing to know, since events have given it a curious interest, that the speculative general reader can now have this prophetic arrangement—and much of the best of Bret Harte's prose and verse—for tenpence: besides my "philosophic" Introduction (so far as I am concerned) for nothing and what it is worth.

W. MACDONALD.

* * It had been pointed out before either of these authors wrote that an earthquake sufficient to destroy the city had happened at the spot in the Mexican days, and that such events were probable.

'THE HIGHLANDS AND ISLANDS OF SCOTLAND.'

YOUR reviewer in his notice, or "jotting," upon Mr. Hope Moncrieff's book on 'The Highlands and Islands of Scotland,' has raised a few questions which require at least a remark. "How did the Forbeses or Gordons get a tartan?" "They fought at Harlaw on the Lowland side," as we believe did also the Macphersons. The Gordons, like the Frasers, Chisholms, Barclays, Irvines, and others, came from the Lowlands at about the same period as guardians of the Highland line. But several of them became large wielders of Celtic sovereignty, and took up the tartan as the natural uniform of their followers. The Gordon tartan at any rate preceded the Gordon regiment, which has made the tartan illustrious through the world. Forbes is possibly Celtic in origin, but never commanded so large a Highland following, though many adherents of the house were Celtic.

The story of the contractor from England inventing the philabeg is exactly one which, from its mixture of clownishness and malice, would be popular among the vulgar. It is not necessary to dispute the local truth of the story. Very likely the kind of labourers the contractor found in Glengarry's country had the belted plaid for their only garment, and the delicacy of the contractor may have been hurt by their nakedness, and he may have prescribed a loin-cloth. But *per contra* the kilt is the most ancient garment in the world. It is not necessary to cite Gauls and Albanians for the present purpose. Let your reviewer look at Lord A. Campbell's instances of the monuments at Kilkerran and Saddell, or in more modern times at the portraits of the Earl of Moray *temp.* Charles I., and of the first Duke of Argyll with the Highlander in the background, by Medina, 1692.

If Highlanders stripped at the onset, what was the exceptional meaning of Blar-nalaine? That the fable about the contractor was not immediately contradicted is due to the fact that newspaper correspondence was not the fashion of the day, and that the dress was proscribed soon after. It has been contradicted since.

As to "runrig" tenure, it was abolished in Tiree in 1769, *teste* the late Duke of Argyll; but instances must have occurred much later in the Hebrides.

IAIN GALLDA.

* * The reviewer regrets that Iain Gallda contributes no exact information in aid of his ignorance. No evidence is given for the statement that a number of Lowland gentlemen "took up the tartan as the natural uniform of their followers," and there is no hint of a date. If the story of the contractor from England may possess "local truth," what are the limits of the locality in which it is true? The reviewer has never heard that the labourers in Glengarry's country "had the belted plaid for their only garment,"

nor has he learnt that anybody "prescribed a loin-cloth." The actual statement about the English contractor is in a letter of Evan Baillie, of Aberiachan, dated March 22nd, 1768; cf. *Edinburgh Magazine* for 1785, p. 235. No doubt the statements of Mr. Baillie "have been contradicted"; the question is, have they been disproved? Perhaps Iain Gallda can cite texts speaking of the philabeg earlier than the date of the English contractor. The whole question of the date of *clan* tartans is difficult. It appears from the 'Graemeid' that in 1689 the predominant colours worn by the Camerons were blue and yellow. The reviewer does not pretend to have any definite opinion on these obscure and debated matters.

THE ASLOAN MS.

Kenyon College, Ohio, May 15th, 1906.

WRITING from Edinburgh in the fall of 1892, I asked Lord Talbot, of Malahide Castle, Dublin, for permission to examine the Asloan MS. I received a prompt reply stating that the MS. had already been deposited in the British Museum for some time for purposes of copying and editing, and that the MS. was no longer accessible, "even for scientific purposes." I have not saved the letter, but the phrase in quotation marks I recall, having printed it in a note on the MS. in my 'Study of Scottish Prose,' Baltimore, 1893.

It may be that Prof. Schipper, who was compelled to use Chalmers's transcript in his edition of Dunbar, Vienna, 1891-3, had transcripts made later. It is my impression that the MS. was deposited in the Museum for the use of the Scottish Text Society. While it was doubtless quite natural for Lord Talbot de Malahide to decline to open his library to an unknown foreigner, it is not so easy to see why a learned British society should suffer from that which in the owner of a unique MS. seems to a foreigner very like un-British obscurantism.

Students of Scottish literature will like to think, however, that the needs of the Scottish Text Society have only to be made clear to the possessor of this Scottish MS., which has come down through many generations of Scottish owners, for all difficulties in the way of editing to be removed.

WM. PETERS REEVES.

TWO NATIONAL TRUSTS.

WE have received the Report of the annual meeting last month of the Trustees of Shakspeare's Birthplace, including a long speech by Mr. Sidney Lee, which is well worth reading. Mr. Lee, as chairman of the Executive Committee, has devoted much care and time to putting matters on a sound and business-like footing. The number of visitors from Stratford and elsewhere for the year (34,408) far exceeds previous totals. Since October last two members of the Executive Committee have been appointed, month by month, as visiting trustees, and the work of repair and restoration has been done locally. Good progress has been made with a complete inventory of the property of the Trust, and a descriptive leaflet is now available, free of charge, both in French and English. Other practical improvements in working will receive general commendation, and we hope that increased support will justify at an early date the addition of a library of the books which Shakspeare himself probably used. A number of gifts are announced in the Report.

The annual meeting of another national

Trust, that concerned with Dove Cottage, Grasmere, was held on Monday afternoon at the Temple, Prof. Knight in the chair. There were also present Mr. W. G. Brooke, Mr. Etherington Smith, Mr. John Graham, Mr. Ernest Coleridge, Dr. G. W. Prothero, and Canon Beeching. The Report for the year ending May 1st stated that 4,250 tickets of admission to the Cottage had been sold, which was 95 more than in any previous year, and 463 more than last year. There was a balance of 40*l.* 19*s.* 4*d.*, which enabled the Trustees to make an addition to the invested capital. The property was reported to be in excellent order, and several gifts of books to the Cottage were announced.

SALE.

MESSRS. SOTHEY, WILKINSON, & HODGE sold on the 25th and 26th ult. the following important books and MSS.: Bellarmine, *Disputationes*, Vol. VI., bound by Clovis Eve with arms of James VI. of Scotland, 1601, 4*l.* Missale Cassinense, 1513, finely bound, 20*l.* 15*s.* Voragine, *Legionario di Saneti*, Venet., 1518, 22*l.* Gould's *Birds of Asia*, 1850-73, 48*l.* 10*s.* Roscoe's *Novelists' Library*, 19 vols., 1831-3, 17*l.* 5*s.* Walpole's *Anecdotes of Painting*, by Dallaway, Major's edition, large paper, India proofs, 1826, 22*l.* 10*s.* Dresser's *Birds of Europe*, 1871-96, 54*l.* 10*s.* Blake's *Songs of Innocence*, 1789, 83*l.* Byron's *Don Juan*, Cantos I. and II., presentation copy, 1819, 51*l.*; *Sardanapalus*, 1821, presentation copy, 69*l.* Robinson Crusoe, first edition (imperfect), 1719, 60*l.* Horæ B.V.M., MS. on vellum, Sæc. XV., 96*l.* Horn-Book, temp. George II., 19*l.* Shelley's *Queen Mab*, with title and imprint, 1813, 100*l.* Tennyson's *The Last Tournament*, 1871, 16*l.* 10*s.* Dame Juliana Berners's *Book of Hawking, Hunting, and Fishing*, &c., 1586, 31*l.* Drayton's *The Owle*, 1604, 29*l.* Mrs. Jordan's *Letters to William, Duke of Clarence*, 335*l.* Documents signed by Louis XVI. and Marie Antoinette (5), 140*l.* Napoleon I., *Draft of a Proclamation to his Army before the Battle of Rivoli*, 122*l.* Horæ B.V.M., MS. on vellum (Paris Use), Sæc. XV., 195*l.* *Sarum Primer*, 1555, 34*l.* *Bulletins de la Convention Nationale*, September, 1792, to January, 1795, 190*l.* Seymour Haden's *Études à l'Eau-forte*, 1866, 165*l.* Horæ ad Usum Sarum, printed upon vellum, 1526, 115*l.*; Horæ ad Usum Bisuntinensem (Besançon), MS. on vellum, Sæc. XV., 110*l.* Valerius Maximus, MS. on vellum, 1418, 122*l.* Christine de Pisan, *Livre des Faits d'Armes et de Chevalerie*, MS., XV. Cent., 225*l.* Guillaume de Guilleville, *Le Pelerinage de la Vie Humaine*, MS. on vellum, XV. Cent., 290*l.* Martin Le Franc, *Champion des Dames*, MS. on paper, XV. Cent., 195*l.* Lancelot du Lac et autres Romans de la Table Ronde, MS. on paper, XV. Cent., 500*l.* *Midsummer Night's Dreame*, 1600, 280*l.*; *The Merchant of Venice*, 1600, 460*l.*; Sir John Oldcastle, 1600, 110*l.*; Henry V., 1608, 150*l.*; *King Lear*, 1608, 395*l.*; *Merry Wives of Windsor*, 1619, 295*l.*; *A Yorkshire Tragedy*, 1619, 125*l.*; *The Whole Contention*, 1619, 110*l.*; *Piericles*, 1619, 161*l.*

Literary Gossip.

'THE BALKAN TRAIL,' by Mr. Frederick Moore, which Messrs. Smith, Elder & Co. will have ready on the 11th inst., with a map and forty-eight pages of illustrations, relates the experiences of an American correspondent during the recent troubles in the Balkans, and affords an insight into the character of the people and the political situation. Incidentally Mr. Moore tells, on the authority of the actors in the drama, the real history of the abduction and ransom of Madame Tsilka.

MR. FISHER UNWIN is to publish a work by Dr. J. P. Mahaffy, entitled 'The Silver

Age of the Greek World.' It is a study of the period during which the Greeks, after their subjugation by Rome, went into all parts of the world as pioneers of Hellenic culture. The progress of Hellenism in Inner Asia, Egypt, and Syria is treated; there are several chapters on the influence of Greece on Roman society and literature, and two on Plutarch and his times.

MESSRS. BELL announce a new edition of Trollope's *Barsetshire novels*, which will be added to their "York Library." The series will consist of 'The Warden,' 'Barchester Towers,' 'Dr. Thorne,' 'Framley Parsonage,' 'The Small House at Allington,' and 'The Last Chronicle of Barset.' The last named has been out of print for some years, but by arrangement with the owners of the copyright Messrs. Bell have acquired the right to reprint it, and it will be published soon in two volumes. The other volumes of the series will follow at short intervals.

THE 'Life and Letters of the First Earl of Durham, 1792-1840,' will appear in the autumn. The book, which will probably occupy two volumes, has cost the author, Mr. Stuart J. Reid, a good deal of research, both in Canada and England, and is based on a mass of letters, dispatches, and papers at Lambton Castle. It will contain many unpublished letters by prominent statesmen, and some fine portraits which are unknown to the public.

At a meeting held at Christ's College, Cambridge, on the 24th ult., the Master of Christ's in the chair, a testimonial was presented to Prof. I. Gollancz, Litt.D., subscribed for by a number of friends and past and present students, "as a token of affection and regard." The Masters of Trinity and Peterhouse and Prof. Skeat spoke upon the occasion; and the Master of Christ's, on behalf of the donors, presented a case containing doctor's robes, a copy of the Wycliffite Bible, and a cheque for the publication of some work or for the purchase of books, together with an album enclosing a list of subscribers. Among these were the Bishops of Bristol and Ely; the Dean of Westminster; the Masters of Trinity, Christ's, and Peterhouse; the Mistress of Girton; the Principal of Newnham; the Principal of University College, London; the Head Master of Harrow; Sir John Evans; Sir E. Maunde Thompson; Mr. Holman Hunt; the Rev. Dr. Abbott; Drs. Brauholtz, Breul, Fraser, Furnivall, Haddon, Heath, Keynes, Kimmins, Sidney Lee, R. D. Roberts, Rouse, and Spenser; Profs. Clifford Allbutt, Conway, Hales, Herford, Ker, Reid, and French; Mr. Magnusson, and Mr. Shipley. Prof. Atkins, Fellow of St. John's College, acted as honorary secretary; and Prof. Skeat was mainly answerable for the carrying out of the movement.

LAST year the annual meeting of the Associated Booksellers of Great Britain and Ireland was held in Edinburgh, when the visitors were generously entertained by their Northern brethren. This year arrangements are in progress for the meet-

ings and excursions, which will be held at Oxford, beginning on July 6th.

ON May 1st Cecil Bendall, late Professor of Sanskrit at the University of Cambridge, was made Officier of the French Académie. The nomination, which would have given the Professor much pleasure and gratification, comes too late, as he died on March 14th.

THE voting at Cambridge on the proposal that students of science should be permitted a choice between Latin and Greek and a modern language as a compulsory subject in the "Little Go" was finished on Saturday last. The numbers were, for the proposal, 241; against, 747. The majority opposed to change seems to be pretty constant; it was a clear 502 against making Greek optional; and now it is 506.

IN her new novel 'Clemency Shafto,' which will be published by Messrs. Smith, Elder & Co. on the 11th inst., Miss Frances G. Burmester uses the mystery of some vanished jewels and the supposed murder of an old general who was Mrs. Shafto's lover in India to open up a struggle of character between Clemency and her mother, and to bring about the nemesis of a long-concealed love story.

A NEW novel by Mrs. M. Pennell, entitled 'Amor Veritatis,' will be issued shortly by Mr. Elliot Stock.

MESSRS. BARTON & SONS are selling on the 20th inst. at East Dereham the small farm and house at Badley Moor where Borrow was born.

THE death took place on May 26th, at Edinburgh, of the Rev. Dr. Thomas Smith. He was born in 1817, and, becoming a clergyman of the Church of Scotland, went out to India, joining the Free Church later. In 1840 he instituted the Zenana Mission, with which his name will always be associated, and, writing much on Oriental subjects, was for ten years editor of *The Calcutta Review*. After the Mutiny he returned to the ministry in Scotland, and in 1880 was made Professor of Evangelistic Theology in the New College, Edinburgh, a post which he held until 1893, when he retired as emeritus professor. The University of Edinburgh conferred on him three degrees, viz., M.A., D.D., and LL.D. *honoris causa*. Dr. Smith was author and translator of many works, among which were a volume on 'Mediaeval Missions,' lives of Dr. Duff and Dr. Begg, and a translation of Vinet's 'Studies on Pascal.'

MR. MICHAEL DAVITT, whose death took place last Thursday, was born in 1846, and well known as a vigorous journalist. His books include 'Leaves from a Prison Diary,' 1884, and 'Life and Progress in Australia,' 1898; his political writing was too obviously biased to be of permanent value.

THE early death of a poet of much promise is announced in M. George Vannor, who passed away last week, after a very short illness, at the age of forty-one. He issued a volume of poems in 1889 under the title of 'Les Paradis.' This was

followed by a small book with the title of 'L'Art symbolique,' to which M. Paul Adam contributed a preface, and by two others: 'Le Tombeau du Cid,' and 'Pèlerinage d'Art,' dealing with such varied subjects as Wagner and Italian painting. M. Vannor was also a dramatic and musical critic, and contributed to *L'Événement*, *Gil Blas*, *La Libre Parole*, and *La Presse*; but perhaps he was best known as a *conférencier*. He recently appeared in this rôle at the Odéon and at the Porte Saint Martin.

WITH the novelist Claire von Glümer another of the few survivors of the "tolle Jahr" 1848 has passed away. Her father, Karl von Glümer, was an ardent Liberal, and her early years were spent in exile. In 1848 she acted as reporter of the proceedings of the Parliament of Frankfurt for the *Magdeburgische Zeitung*. In 1851 she was sent to prison for three months for promoting the escape of her brother, who had been sentenced to imprisonment for life. She eventually settled at Blasewitz, near Dresden, where her life was spent peacefully, and where she died at the age of eighty-one. Her book 'Aus meinem Flüchtlingsleben' gives an interesting account of her stormy youth. She wrote a number of novels and short stories, many of which were very popular in their day.

THE publication of the entire series of Grant Allen's "Historical Guides" has now been transferred to the firm of E. Grant Richards. The series includes at present 'Paris,' 'Florence,' 'Venice,' and 'The Cities of Belgium,' by Grant Allen; 'The Cities of Northern Italy,' by Dr. G. C. Williamson; and 'Umbrian Towns,' by Mr. and Mrs. J. W. Cruickshank. A volume dealing with Christian Rome, also by Mr. and Mrs. Cruickshank, is in preparation.

THE fine library of Mr. William S. Appleton, lately dispersed at Libbie's Rooms, Boston, U.S.A., included two interesting lots. One of these was George Washington's manuscript map of New York and New Jersey, 1777, "laid down chiefly from actual surveys received from the Right Honourable Lord Stirling and others, and delineated for the use of His Excellency General Washington, by Robert Erskine, F.R.S.," 39 in. by 25 in. It realized 520 dollars. The second item was a copy of the very rare piece of early American poetry, Anne Bradstreet's 'The Tenth Muse Lately Sprung up in America, or Several Poems compiled with a great variety of Wit and Learning,' London, 1650; this was secured for the Library of Congress at 191 dollars. The McKee copy of this work sold for 460 dollars in 1900.

RECENT Parliamentary Papers include Statutes made by the Governing Bodies of Corpus Christi, Merton, and Sidney Sussex Colleges, Oxford, (1d. or ½d. each); Scotch Education Department, Code of Regulations for Continuation Classes (2½d.); Board of Education, Statement as to the Age at which Compulsory

Education begins in certain Foreign Countries (½d.); and a Return showing the Number of National Schools in Ireland in which Irish is Taught, &c. (½d.).

SCIENCE

THE ROYAL OBSERVATORY, GREENWICH.

THE Board of Visitors met last Wednesday, the 30th ult., under the chairmanship of Lord Rayleigh, President of the Royal Society, and we have before us the Astronomer Royal's Report, which relates to the history and state of the Observatory up to May 10th. No important changes appear to have been made in the buildings or instruments, except that the object-glass of the transit-circle was removed for repolishing early in January, and returned in February. The sun, moon, planets, and fundamental stars were regularly observed on the meridian, as in previous years. A new determination of the forms of the pivots showed there was no sensible error in them. The corrections for variation of latitude have been applied, the data being kindly furnished by Prof. Albrecht. The Second Nine-Year Catalogue (for the epoch 1900), the observations for which were terminated at the end of last year, will be divided into two sections, viz., Part I., Fundamental and Zodiacal Stars, and Part II., Astrographic Reference Stars. The altazimuth had to undergo some alterations, as well as a repolishing of the flint lens, which made it necessary to suspend observations with it for about six weeks. It is used as a reversible transit-circle in the meridian in four positions during the year, the positions being changed regularly each two months. Besides being employed for observations of the sun, planets, and fundamental stars, the instrument (which is under the charge of Mr. Crommelin) has been used regularly for extra-meridian observations of the moon during the first and last quarters of each lunation. Observations of the lunar crater Mösting A were begun in 1905, and have been continued when practicable. A large number of observations have been obtained with the reflex zenith-tube. Occultations of stars by the moon have been observed with the equatorials, and extended to stars below the limit of magnitude hitherto included in the 'Nautical Almanac.' The 28-inch refractor has been in use throughout the year, under the superintendence of Mr. Lewis, for micrometric observations of double stars, of Jupiter, and of Jupiter's satellites. The work of the astrographic equatorial has been under the charge of Mr. Hollis. It has chiefly consisted of replacing chart plates which, though satisfactory in other respects, are, owing to slight photographic defects, unsuitable for the production of enlarged prints; and of remeasurement of catalogue plates which required revision, as well as other matters preparatory to the completion of the Greenwich section of the great international photographic survey of the heavens.

Mr. Maunder has continued to superintend the observations with the photo-heliograph. The solar activity, as shown in the numbers and areas of spots, was very pronounced throughout 1905, the record for that year being about double that for 1904. In particular, a great number of large groups, visible to the naked eye, were observed. During the present year, however, there has been a considerable falling off in activity; no groups really of the first magnitude having been observed since the end of 1905.

The magnetic and meteorological department has been, as before, under the charge of Mr. Bryant. The mean magnetic declination for 1905 was 16° 9' 9" west, the mean dip (with 3-inch needles) 66° 55' 55". There were no days of great magnetic disturbance in that year, but twelve of lesser disturbance. The following are the most interesting of the meteorological results. The mean temperature for 1905 was 49°·7, or 0°·2 above the average for the fifty years 1841-90. During the twelve months ending April 30th the highest temperature in the shade (recorded on the open stand in the Magnetic Pavilion enclosure) was 87°·2 on July 26th. The lowest was 23°·1 on November 22nd. During the winter there were 59 days on which the temperature fell below freezing-point, which is three more than the average. The mean daily horizontal movement of the air during the same twelve months was 300 miles, which is 18 miles above the average of the preceding thirty-eight years. The greatest recorded daily movement was 767 miles on January 6th, and the least 69 miles on December 11th. The greatest recorded pressure of the wind was 19·4 lb. on the square foot on January 18th, and the greatest hourly velocity 50 miles on January 6th. The number of hours of bright sunshine, recorded by the Campbell-Stokes instrument, was 1,523 out of 4,457, the whole time during which the sun was above the horizon, so that the mean proportion of sunshine for the year was 0·342, constant sunshine being represented by 1. The rainfall was 23·33 in., being 1·21 less than the average of the fifty years 1841-90. No rain fell for a period of eighteen consecutive days, from March 27th to April 13th.

All the reductions are in a satisfactory state, and the printing of the volume for 1904 approaches completion. Since the date of the last Report Mr. Dyson has been appointed Astronomer Royal for Scotland, and Mr. Eddington (as has already been announced in *The Athenæum*) has been nominated one of the Chief Assistants, Mr. Cowell being now the Senior. These two have the general superintendence of all the operations of the Observatory. Not much extraneous work was done during last year; the expeditions for observation of the total solar eclipse in August have been already described in our columns.

The Astronomer Royal finishes by some remarks on the disturbances likely to be introduced by the schemes for the supply of electric power to the whole of London and the surrounding districts from generating stations planted, or to be planted, in the immediate neighbourhood of the Observatory. The most serious danger arises from the generating station of the London County Council, which is planted exactly in the Greenwich meridian and in a position where its excessively tall chimneys will, unless their height be materially reduced, interfere with observations of stars near the north horizon (which are essential for latitude and refraction), and will, through the effect of heated air, render the results untrustworthy. Moreover, as this generating station is at a distance of only half a mile from the Observatory, there is grave risk of the tremor arising from the vibrations produced by the extremely powerful engines affecting the value of observations made by reflection from a mercury horizon, which are essential for the fundamental work of the Observatory. None such has been noticed from a generating station at Deptford, which is on a much more modest scale, and has hitherto sufficed to supply the Council tramways with electric power. This is, however, nearly a mile from the Observatory, and the Astronomer Royal

naturally complains that the immediate neighbourhood of the Observatory should have been selected for the planting of generating stations on an unprecedented scale, to supply electric power to distant districts.

SOCIETIES.

BRITISH ACADEMY.—May 23.—Lord Reay, President, in the chair.—Prof. Rhys, Fellow of the Academy, read extracts of a paper on 'The Celtic Inscriptions of France and Italy.' It was practically a continuation of the one entitled 'Celtæ and Galli,' which was read to the Academy twelve months ago, and was devoted principally to the fragmentary Coligny calendar and the Rom tablet of lead with writing on both sides. In September and October last the Professor resumed his study of the Coligny calendar, but this time he went to the original in the museum at Lyons, where he carefully collated the fragments. He did the same with the Rom inscriptions, which are in the possession of their discoverer in the neighbourhood of Poitiers. On the same expedition he examined nearly all the Celtic inscriptions known to exist in France; and he devoted the last Easter vacation to examining the few known in Italy. The present paper thus covered pretty well the whole domain of the inscribed monuments of the Celts on the Continent: in all he has examined about forty, varying in length from a single name to the *defixiones* of Rom and the Coligny calendar. In the editions of the Coligny fragments he has discovered a good many inaccuracies, but none of such importance as to upset any of his main contentions as to the interpretation, and none having any bearing on the question of the Celticity of the document as against M. d'Arbois de Jubainville, who continues to regard it as Ligurian. The collation of M. Julian's reading of the Rom texts has likewise yielded some interesting results, of which the details were embodied in the paper. With regard to the more usual kind of Celtic inscriptions, the differences between Prof. Rhys's readings and those of previous epigraphists are fairly numerous, not to mention new interpretations which he has suggested. The paper being of considerable length, he was able to select only a couple of typical examples, namely, one of the commoner Gaulish type, and one from a group of seven or eight stones found at Avignon or Nîmes, or else in the neighbouring districts. This group has also had its Celticity challenged by M. d'Arbois de Jubainville, who tries to make the language an Italic dialect. Prof. Rhys pointed out the inconclusive nature of the reasoning in favour of an Italic origin, and urged reasons for regarding the inscriptions as Celtic. A photograph of the Coligny calendar is a desideratum, and M. Esperandieu is of opinion that it is quite feasible: it is to be hoped that he may be induced to undertake that piece of work. Since he and M. Dissard put the fragments in their places several have been again shifted.—Sir E. Fry, Fellow of the Academy, read a paper on 'The Rights of Neutrals as illustrated by Recent Events.' The war between Russia and Japan has given rise to some novel questions in relation to neutrals. The first question discussed was suggested by the North Sea incident, viz., whether or no the commander of a ship of war belonging to a belligerent power can justify injury to a neutral ship on the ground of his suspicion that she is a belligerent. The second question discussed was how far belligerents can enlarge their rights against neutrals by the introduction of novel instruments and methods of warfare. The third question raised related to the right of neutrals to receive and use messages relating to military or naval operations, sent by belligerents by means of wireless telegraphy.—A discussion followed, in which Prof. Westlake, Prof. Holland, Sir John Macdonell, Sir F. Pollock, and others took part.

SOCIETY OF ANTIQUARIES.—May 10.—Mr. F. G. Hilton Price, Director, in the chair.—Mr. O. M. Dalton read a note on the lot-casting machine in Carolingian representations of the Crucifixion, where it is found as an adjunct to the episode of the parting of Christ's garments. It consists of an urn fixed upon a revolving horizontal bar in such a way that at each revolution one of the balls serving

as lots fell out, the neck of the urn being too narrow to admit the passage of more than one at a time. Two representations of this machine, as used in the circus to determine the position of the drivers in the chariot races, have come down to us from about the fourth century, one being on a cornutane medal, the other on a marble relief from the hippodrome at Constantinople; while the mode of its operation in later times is described by Constantine Porphyrogenitus. The late Dr. Graeven and others had already referred to the appearance of this machine in the Utrecht Psalter, and Mr. Dalton now drew attention to two other examples of its occurrence, both upon Carolingian ivory-carvings: one in the cathedral church of Narbonne, the other in the Victoria and Albert Museum. As it is not likely that the illuminators or ivory-carvers had ever seen the machine in operation, the use of this very secular method of resorting to the verdict of chance affords a striking example of the extent to which these artists depended on antique models. Mr. Dalton also described a circular brooch in the British Museum, apparently of Frankish manufacture, and ornamented with a cross in cloisonné enamel: it appeared to be a very early example of the employment of this method of enamelling in the West. He further described a small Byzantine medallion of very fine workmanship with busts of St. Theodore and St. George, apparently of the eleventh century; it was remarkable for being enamelled upon both surfaces, and for being executed on copper with copper cloisons instead of gold. The medallion was exhibited by Mr. C. H. Read, and is to be presented to the British Museum. Finally Mr. Dalton described a small silver dish of the sixth century A.D. exhibited by Sir William Haynes-Smith. It was ornamented with a monogram in niello within a wreath of ivy-leaves, and had on the bottom the usual official stamps or "hall-marks." It was found in Cyprus, and very closely resembles a larger silver dish from the same locality now in the British Museum.—Mr. W. R. Lethaby read a note on the early Arabic numerals on the sculptures of the Resurrection groups on the west front of Wells cathedral church. These had been described some years ago by Mr. J. T. Irvine, who had misread several of them, with the result that his tables contained numbers that were far too high. Mr. Lethaby showed that, if the numbers were properly read by the light of late thirteenth-century and other MSS., they formed a regular sequence, which corresponded with the groups of sculpture.—The Rev. E. H. Willson exhibited a silver-parcel-gilt chalice of London make of the year 1518-19, now belonging to the Roman Catholic chapel at Leyland, Lancs.—Mr. J. C. Carrington exhibited a curious silver-gilt secular cup, of English work circa 1470, in use as a chalice in a Hampshire church.

MAY 17.—Lord Avebury, President, in the chair.—Mr. A. Trice Martin, Honorary Secretary of the Caerwent Exploration Fund, presented the annual report of the work done at Caerwent in 1905 under the superintendence of Mr. T. Ashby, jun., of the British School at Rome. This work comprised the exploration of five houses or blocks and the lately discovered gate in the south wall of the city. Of the former, one block was remarkable for the remains of a colonnade with seven columns, the use of which was, however, uncertain. In another house there was found an octagonal tank, with a tessellated floor and cemented walls, which was probably a bath; and the whole building (which could not be completely excavated, owing to the northern portion lying in a garden which was not available for excavation) is probably part of the same building (House II. N.) wherein was found the large hypocaust, which is still open for inspection. The whole may possibly have formed part of a system of public baths. In another house the wall of one room was preserved to a height of 14 feet, and there were some interesting remains of plaster. Among other features of interest were well-constructed stone drains. The south gate is extremely well preserved, the larger part of one ring of the stone arch being intact. It differs from the north gate in some important details. Like that, it has been blocked up; but the filling is of an altogether better and more deliberately constructed character. There are also the remains of two large stone drains, and possibly of two roads, one overlying the other. Among the finds exhibited were some iron spear- and arrow-heads, knives, a bronze piped key, a part of a small clay

statuette of Venus, a little bronze sphinx, a perfect bowl of a ware that appears to imitate Samian ware, and a collection of plant seeds and animal bones that have been recovered from the earth taken from pits and wells by the industry and care of Mr. Lyell, and identified by Mr. Newton. Work is to be shortly resumed on about five acres of land that have been lately purchased by Lord Tredegar, and with characteristic generosity offered to the committee for excavation.—Mr. W. D. Caröe, by permission of the Rev. T. Green, exhibited three mutilated stone figures of knights, and the pedestal of a fourth, which had lately been found embedded in a mass of rubble in a window-sill in Tilsforth church, Beds.—Mr. W. H. St. John Hope was of opinion, from the action of the figures, that they had originally belonged to a group representing the martyrdom of St. Thomas of Canterbury. The fact that they were not shown as sleeping was against their having formed part of an Easter sepulchre. Their date, he thought, was about 1230.

ZOOLOGICAL.—May 15.—Dr. J. Rose Bradford, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during April, which numbered 171.—Mr. F. E. Beddard exhibited a nearly full-time fetus of *Lemur rufifrons*, and called attention to the carpal vibrissæ, which were extremely conspicuous, though the rest of the ventral surface of the arm was devoid of hair.—Mr. Beddard also exhibited, on behalf of Dr. C. G. Seligmann, a cock of mixed breed which had been caponized for commercial purposes whilst young. The bird at no time showed any evidence of sexual attraction for or towards either sex. On dissection, there was no trace of testicular tissue.—Mr. R. I. Pocock exhibited and made remarks upon a specimen of a leaf-insect (Phyllium) from the Seychelles, which had been brought to the gardens by Mr. E. G. B. Meade-Waldo.—Mr. H. Munt exhibited, on behalf of Mr. Bussell, a skin of the spotted-necked otter (*Lutra maculicollis*) obtained at Fort Johnston, Uganda.—A communication from Mr. J. N. Halbert contained descriptions of the two species of water-mites (Hydrachnidae) collected by Mr. W. A. Cunningham in Lake Nyasa during the Third Tanganyika Expedition, 1904-5.—Mr. Oldfield Thomas read a paper on a collection of mammals made by Mr. W. Stalker in the Northern Territory of South Australia, and presented to the National Museum by Sir William Ingram and the Hon. John Forrest. The collection included sixteen species, of which two were of special interest: *Mus forresti*, sp. n., and *Phascogale ingrami*, sp. n.—Mr. F. E. Beddard communicated a paper by Prof. W. B. Benham and Mr. W. J. Dunbar dealing with the skull of a young ribbon-fish (Regalecus).—A communication from Dr. von Linstow contained descriptions of two species—one of them new—of hair-worms of the family Gordiidae. The specimens had been obtained in Korea by Mr. Malcolm Anderson, who was making collections of the fauna of Eastern Asia for the Duke of Bedford.—A communication from Mr. G. A. Boulenger contained descriptions of a new lizard, a new snake, and a new toad collected in Uganda by Mr. E. Degen.—Mr. R. I. Pocock read a paper on the gestation and parturition of certain monkeys that had bred in the Society's menagerie in the spring of the present year.

MICROSCOPICAL.—May 16.—Dr. D. H. Scott, President, in the chair.—Dr. Bernstein gave an account of some observations recently made on the parasites of malaria and the phagocytic action of the polymorphonuclear leucocytes. The subject was illustrated by a large number of drawings upon the blackboard, showing the results of observations during the examination of blood taken from a patient suffering from malarial fever. The observations were made at intervals of a few minutes during a period of five hours. A crescent form of the parasite was seen to become engulfed by a leucocyte, in which it was soon surrounded by vacuoles and was ultimately destroyed, only the pigment granules remaining; other leucocytes afterwards approached and absorbed some of the granules. The blood film was stained, and the preparation showing the pigment granules in the polymorphonuclear leucocytes was exhibited under a microscope at the meeting.—Mr. C. Beck exhibited and described a simple wave-length

spectrometer designed by Mr. E. M. Nelson, in conjunction with Mr. J. W. Gordon, for the purpose of testing colour-screens. It consisted of a diffraction grating, a slit, a collimating lens, and an eye lens. Mr. Gordon had worked out a method of measuring wave-lengths by this instrument without any reference to tables (as shown by a diagram exhibited), wave-lengths being read off in millionths of an inch.—The President referred to the annual exhibition of pond life, in giving which the Fellows had been assisted by members of the Quekett Microscopical Club. Nearly forty microscopes were upon the tables.

ANTHROPOLOGICAL INSTITUTE.—May 22.—Prof. W. Gowland, President, in the chair.—Mr. T. C. Hodson exhibited a series of slides of stone monuments found in Assam. He subsequently read a paper on the *genna* (tabu) among the tribes of Assam. The tabus are of two kinds, general or communal, as contrasted with private or individual tabus. Communal tabus are observed by the whole village, which consists of several exogamous subdivisions, and are automatic, in the sense that they are of regular occurrence or necessarily follow the occurrence of some event. These regular tabus are mostly connected with the crops, and are frequently times of great licence. The village is made *genna* before the crop is sown, at the harvest home, and sometimes on the appearance of the first blade of the crop. When the village is *genna* every one must stay in until the tabu is over, and it sometimes lasts as long as ten days, and no one who is outside is allowed to come in. The village is also *genna* when a rain-making ceremony is necessary; and in fact any magical ceremony for the good of the whole community is necessarily accompanied by a general *genna*. *Gennas* are also occasioned by natural phenomena, such as earthquakes, eclipses, &c., and by the annual ceremony of laying the ghosts of those who have died within the year. Individual *gennas* are necessary at all important events in life, such as childbirth or marriage, and are as inevitable as crop *gennas*. They are also extended to certain foods, especially in the case of the head man of the village, and are necessary when any person wishes to erect a monolith, usually for self-glorification. Such an individual is *genna* from the moment when he takes the first steps towards erecting a monolith until the stone is finally in position. Slides of these monuments were shown by Mr. Hodson. *Gennas* are also occasioned by the birth or death of any animal within the house; and warriors before and after a raid are subject to them.

BRITISH NUMISMATIC.—May 23.—Mr. Carlyon-Britton, President, in the chair.—Messrs. Wiloughby Gardner, Charles Gregory, George D. Nichols, and William H. Wells, and the *Ermitage Impérial* of St. Petersburg, were elected to membership.—The members tendered a resolution of sympathy with the relatives of Mr. Richard A. Hoblyn, F.S.A., whose recent decease had deprived the Society of one of its Council, and was a loss to archaeology.—The paper of the evening, 'Historical Notes on the First Coinage of Henry II.,' was contributed by the President. Except with regard to the Pipe Roll of Henry I., which had been treated by Mr. Andrew, no systematic search or notation of the early rolls of the Exchequer had previously been made for the purposes of comparison with the coinage of the period; but Mr. Carlyon-Britton now supplied a complete record of the numismatic references contained in the rolls for the twenty-one years from 1155 to 1176. They comprised nearly four hundred entries, and included the names of eighty-two moneys, with the various cities and boroughs in which they coined. These chiefly concerned returns of the fees, fines, and penalties due to the Exchequer; but some of them were of a varied and more interesting character. The author was able to identify most of the names recorded with those on existing coins, many examples of which he exhibited, and in this relation it was interesting to note the introduction of the surname, which was then gradually extending over England. For example, Alwin of London on the coins became Alwin Finch in the roll; Richard of Exeter appeared as Richard Fitz Estrange; and Pires Mer: and Pires Sal: of London were extended into Peter Merefin and

Peter de Salerna, and so on, until the records seemed to be almost a directory of the coinage. The whole tenor of the paper confirmed the contention that the moneyer whose name and place of mintage appeared on the coins was a person of considerable wealth and importance, who farmed the dies, and employed artisans (usually termed in the roll "men of the moneyer") to do the manual and executive work. Mr. Carlyon-Britton acknowledged his indebtedness to the publications of the Pipe Roll Society, which had materially lightened the task of research.—Mr. L. A. Lawrence exhibited a half-groat of the first coinage of Edward III., when the Roman M was still in use, and a groat and half-groat of Henry VI. with obverses of the pinecone-masle coinages and reverses of the annulet type; and Mr. H. M. Reynolds, a penny of Harthacnut of the Langport mint.—Mr. L. Forrer and Mr. E. H. Waters made presentations of numismatic works to the Library of the Society.

MEETINGS NEXT WEEK.

- TUES. Royal Institution, 5.—'Northern Winter Sports: Sweden and its People.' Lecture II. Col. V. Balck.
- WED. Archaeological Institute, 4.—'Notes on the Early Architectural History of the Parish Church of Worth, in Sussex,' and 'Notes on the Architecture of Denham Church, Bucks,' Mr. W. F. D. Sheehy.
- Entomological, 8.—'Predaceous Insects,' and 'On some Forms of *Papilio dardanus*,' Prof. E. R. Poulton; 'Notes on the Blattidae,' Mr. R. Shelford; 'On the Bionomics of some Butterflies from the Victoria Nyanza Region,' Mr. S. A. Neave.
- THURS. Royal, 4.30.
- Royal Institution, 5.—'Man and the Glacial Period,' Lecture III. Prof. W. J. Sollas.
- Linnean, 8.—'On Two New Species of *Populus* from Darjeeling,' Mr. H. H. Haines; 'Biscayan Plankton: Part VIII. The Cephalopoda,' Mr. W. E. Hoyle; 'Part IX. The Mesuza,' Mr. E. T. Brown.
- Chemical, 8.30.—'Ammonium Selenate and the Question of Isodimorphism in the Alkali Series,' Mr. A. E. H. Tutton; 'An Improved Beckman Apparatus for Molecular Weight Determination,' Mr. J. M. Sanders; 'Resolution of Lactic Acid by Morphine,' Mr. J. C. Irvine; and other papers.
- FRI. Astronomical, 8.
- Geological Association, 9.—'The Higher Zones of the Upper Chalk in the Western Part of the London Basin,' Messrs. H. J. Osborne White and L. Treacher.
- Physical, 8.—'On the Solution of Problems in Diffraction by the Aid of Contour Integration,' Mr. H. Davies; 'The Effect of Radium in facilitating the Visible Electric Discharge in Vacuum,' Mr. A. A. Campbell Swinton; 'Fluid (Liquid) Resistance,' Col. de Villamil.
- Royal Institution, 9.—'Studies on Charcoal and Liquid Air,' Prof. Sir J. Dewar.
- SAT. Royal Institution, 8.—'Inspiration in Poetry,' Prof. W. M. Dixon.

Science Gossip.

THE Clarendon Press are now publishing 'An Introduction to Logic,' by Mr. H. W. B. Joseph, Fellow and Tutor of New College. He has done his best to avoid a superfluity of technical terms, and goes back largely to Aristotle; but all the Greek quoted will be translated.

A REPORT on the International Congress of Medicine held at Lisbon in April has just been published as a Parliamentary Paper. The price is 1d.

THE death is announced, in the eighty-seventh year of his age, of Prof. Lindhagen, who, after studying at the University of Upsala, became assistant at the observatory there, removing to that at Pulkowa in 1847, from which he was called by the Royal Swedish Academy of Sciences to be astronomer at the Stockholm Observatory in 1855. In 1851 he undertook a share in the Russo-Swedish geodetical operations; and in 1860 he joined an expedition to observe the total eclipse of the sun in Spain. His literary activity also was considerable, both in scientific and popular publications. Whilst at Pulkowa he married a daughter of the famous F. G. W. Struve, by whom he leaves two sons and three daughters.

THE death, in his seventy-eighth year, is reported from Heidelberg of the naturalist Baron Karl Robert von Osten-Sacken. He was the author of several works on zoology, and his collection of beetles was specially valuable. He was born in St. Petersburg, and was a member of a well-known Russian family.

THE distinguished anthropologist Hermann Obst, whose death in his seventieth year is also reported, was one of the founders of the Leipziger Völkermuseum, with which

his very valuable collections were incorporated. He was considered one of the chief authorities on Asiatic races, among whom he frequently travelled for purposes of study.

THE summer solstice occurs this year at 9 o'clock in the morning, by Greenwich time, on the 22nd inst. The moon will be full at 9h. 12m. in the evening on the 6th, and new at 11h. 6m. on the morning of the 21st. She will be in perigee on the morning of the 6th. The planet Mercury will be at superior conjunction with the sun on the 8th, and visible in the evening during the latter part of the month, moving from the constellation Gemini into Cancer, and passing about 5° due south of Pollux on the 26th. Venus is increasing in brightness in the evening; she will be near Pollux on the 14th, enter Cancer on the 17th, and be in conjunction with the moon on the 24th. Mars is not visible this month. Jupiter will be in conjunction with the sun on the 10th. Saturn is visible in the morning, nearly stationary in the north-western part of the constellation Pisces.

A NEW small planet was photographically discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 13th ult. The publication of some earlier plates has enabled Prof. Berberich to identify a few recent discoveries with previous registrations, and it would seem that some of these bodies are subject to variations of brightness. One announced at Heidelberg in 1905, and afterwards numbered 556 and named Stereoscopia, is found to be identical with one discovered by Dr. Pulfrich, using the stereo-comparator at Jena, on June 9th, 1899. Other identities are probable.

S. ENEBO, of Dombaas, Dovre, Norway, announces the variability of a star in the constellation Gemini. It is numbered +26°.1412 in the Bonn 'Durchmusterung.' In the spring of 1904 its magnitude was about 9.5, from which it had increased by the end of that year to about 9.1, afterwards gradually returning to 9.5, at which it seems to have remained in the spring of the present year. It will be numbered var. 40, 1906, Geminorum.

FINE ARTS

FLEMISH PICTURES AT THE GUILDHALL.

FROM the point of view of the mere connoisseur this would be a notable exhibition, were it only for the collection of early paintings in Gallery I., to which alone, we observe, Mr. Temple provides an explanatory preface.

From the Gymnasium of Hermanstadt, in Hungary, comes one of the two fairly well-reputed works here by that rarest of masters Hubert van Eyck, and apart from the interest of rarity, both this small portrait and Sir Frederick Cook's *Three Maries at the Tomb* are examples of realism at its highest pitch of delicacy and nobility, though neither of them has to the same degree as the upper panels of the Ghent altarpiece the peculiar aspiration that marks the author of the latter as a painter of another character from John van Eyck. 'The Three Maries,' in fact, though at a rather lower level of intensity and perfection, resembles the great lower central panel of the Ghent masterpiece—the part of the work precisely which seems to many, whichever brother painted it, the most splendid and powerful of all, and the technical quality of which the best work of John greatly resembles, though it may scarcely ever

attain such a pitch of imaginative power. To any but the purely retrospective student, indeed, John van Eyck's work must now seem of greater value, when shown at its full pitch of intensity, than the work of those of his contemporaries and successors whose aim was to present an ideal rather than to record facts. He is not, however, in the present exhibition thus shown at his best. In the *Virgin and Child* (No. 3) he seems, curiously enough, to have been hampered by the smallness of scale of the work, nor is No. 4, the portrait of a man, more satisfactory; the *Enthronement of Thomas à Becket* (5) is a crowded composition, every head in which seems to have been painted at a much later date; while the large triptych (7), said to be his latest work, suggests that inspiration had deserted him: we have the procedure and the finish, but the vitality is gone, and the colour is at once sickly and foolishly bright. For an example of the realistic portraiture we connect with his name we have (besides the Hubert van Eyck already mentioned) the forceful *Edward Grimston* (25), by Peter Christus; while Memline's noble pair of portraits of Moreel and his wife (18 and 19) from Brussels, mark the transition between that realism and the idealization of the more strictly religious painter.

Memline is often praised for his religious feeling. His modern popularity, however, is rather due to the fact that he never allowed his religious convictions to go to the length of making his pictures disquieting or uncompanionable—other than pleasant everyday things to live with, the gentle exaltation of Barbara Moreel being about as intense an emotion as is usual with this poet of dignified, yet easy and enjoyable leisure. See the *Duke of Devonshire's Triptych*, with its serene landscape (21); note the delicate beauty, in particular, of the young girl to the beholder's right in the central picture. Here is truth, idealized may be, but breathing aspirations that can never grow stale in a busy and hustling world.

It is otherwise with many of the distinctively religious pictures which come later in the show, and which carry on the spirit rather of Van der Weyden than of John van Eyck. There is something in the work of Van der Weyden that is not without its message to a generation absorbed in the hunt after material prosperity, a kind of eerie and transcendental earnestness; but the works of his less inspired followers express little except the instinctive self-repression and self-effacement, the spiritless submission, that is so potent a factor in the dreariness of modern existence. We cannot greatly love this sort of thing, nor even in the name of superior culture ought we to try to do so, and in several of these later pictures our interest shifts to the rather charming landscape backgrounds. An instance of this may be found in *The Virgin by the Fountain* (59) or the *Virgin and Child* (61) by Patinir. In Gerhard David's scenes from the life of St. Nicholas (49) we have a slight revivél of the realistic spirit, and again and again throughout the exhibition beautiful fragments (in the way of red drapery and the like) that are the despair of modern technicians. *The Last Supper* (73), of much-disputed origin, is a curious jumble of many influences insufficiently digested, yet speaking here and there of great native ability in its rather unlucky author. The portrait of Mary Tudor (75) is accomplished and sympathetic, but somewhat marred by a left eye disquietingly out of place.

It is our contention that the true use of these retrospective exhibitions is not to bury contemporary art, but to revive it,

and we trust that the painter who visits the Guildhall will linger long in this gallery, for rarely has there been gathered in so small a compass more technical accomplishment than is to be found here, where are, moreover, some of the best pictures of their kind ever painted. Having so lingered and saturated himself with their spirit, let him descend into the second gallery and examine, just against the door by which he enters, the portrait of Van Zulpelan and his wife by Jacob Jordaens.

Is there any but experiences a sense of deliverance, of emerging into a freer air and a larger life? It is not a mere question of technique; the technique is the inevitable outcome of a franker and more generous ideal, for Jordaens is as much an idealist as any purveyor of downcast Madonnas, and we submit to the conscience of the modern painter the question, Is not this genial ideal, with its glorification of the more social qualities, its happy confidence in the fundamental healthfulness of nature, a healthy and useful ideal for us to-day? Is not the technique which it needs for its adequate expression, elastic, based in its very conception on acceptance of the movement, the ebb and flow of nature as the law of life—essentially more beautiful than that other, the expression of mediæval rigidity?

In so far as a painter is impartial, realistic, the interest of his work is abiding, valid for all ages; but in each successive generation that interest is eclipsed by another, more transitory, but more poignant, which is wielded by the man of ideals; and here at first sight seems an injustice to the philosopher, in whose broader view sinner is as necessary to the general scheme of things as saint—at first sight only, however, for though the human race as a whole may be perfect, balanced, yet at any given moment it has terrible imperfections, and a healthy consciousness of this tends to worship of the qualities most wanting. Naturally, in a bloodthirsty and violent age, the beauty of mercy, of pity for the weak, of shrinking from anything approaching brutality, seemed almost unearthly, and its worship tended to moral balance. It is not at all so healthy a cult in a super-civilized society of shy creatures of routine, who have to be encouraged to do anything so odd as follow their inclinations—a society artificially protected from anything that might disturb its ennui. With no inconsiderable section of the community to-day (and a well-meaning body of people it is), life tends to become imprisoned within narrow frontiers, not by any material force, but by the softer and more clinging bonds of cowardly habit, and it is the part of the artist to kindle sedition beneath the surface of this seeming content. Have you an itching for freer self-expression, for more intimate confidences than are prescribed by convention, a hankering after private adventure or public splendour, then you have possibly in you the stuff of perhaps not an immediately successful, but a most useful artist; you may even ultimately gather recognition as one well-behaved citizen after another gains courage to confess his secret sympathy.

To no small degree the art of Rubens and of Jordaens answers in this fashion to our secret needs. One part of their message, indeed—their praise of material well-being—we have assimilated thoroughly enough. We are lapped and padded in comfort; but the luxury of free intercourse, the zest for adventure, for the frank following of individual taste instead of fashion, the thirst for public gaiety and public splendour—these, the joys of liberty, must still be extolled before we consent to take them.

Of the three great attempts at decoration on a generous scale here placed side by side, the Rubens is not so fine as the Jordaens, while the Van Dyck is inferior to the Rubens; yet all are spacious and splendid examples of the sort of art we need, but do not, in an economic sense, demand. Finer than his great historical swagger, Rubens's *Lioness* (94) is (despite a doubtful twist in the back) a glorious presentment of beauty and power. Some Van Dyck portraits (one or two of which are in his most elegant mood, but none in his most virile) and a fine landscape by Teniers (107) are the most important of the other later pictures in the historic section.

Among the moderns we are on much lower ground with one exception. A modest little interior, *Hall of the Brewers' House* (199), by H. de Brakeleer, is a work of genuine merit, as is also the portrait (182) by Alfred Cluysenaar, an Orpen of other days. Emile Wauters shows a kind of aimless competence, along with Baron Leys. Towering above these, Alfred Stevens reveals himself the master he was in his narrow vein. (*Fedora*, No. 206, and *L'Accouchée*, No. 204, might well have been omitted from what is otherwise a collection of singularly beautiful work.) The charm of this artist just eludes analysis, and almost as elusive is his method of painting. Inasmuch as his work is sufficiently recent to be almost contemporary, there must be a few people living who could speak authoritatively as to his method, and it would be interesting to establish some record of his technical processes before the tradition is lost.

ARCHÆOLOGICAL NOTES.

IN an article not yet published Prof. Sayce continues the study, begun by him twenty-two years ago, of the true names of the Assyrian kings recorded under Greek forms by Ctesias. He then pointed out that S's is the form that the name of the Sun-God Samas regularly takes in Greek, Samas-Ramman being thus the Soserinos of the Greek physician. To this he now adds that Bellepares must be the Assyrian "Bilu-labiru," or "Bel the elder," mentioned in the inscription of Tiglath-pilezer I.; and he compares this with the classical Bellerophon, a name which has hitherto defied interpretation. That Semiramis was probably Sammu-ramat, the queen of Adad-nirari III., has long been conjectured; but Prof. Sayce has now found the masculine form of the same name in one Sumu-rame, a West Semitic name which conceals another form of the Sun-God's name mentioned above, and which passed into Hebrew as Shem. Why Semiramis should have become so famous in history, or rather in legend, is still unknown; but Prof. Sayce suggests that the first royal lady of that name was probably the wife of Hammurabi or some other king of the first Babylonian dynasty, and that most of the stories that have gathered round her were originally told of the goddess Ishtar. The article in question will appear in an early number of the *Proceedings* of the Society of Biblical Archaeology.

Mr. Garstang, concerning whom it was stated in the last instalment of these Notes that nothing had been heard, has now written from Abydos to say that on the concession that he has there received he finds work enough to occupy him for four or five years, and that he hopes this time effectively to clear the site which many previous explorers have reported as "exhausted," only to find that their successors gleaned from it a richer crop than before. He has obtained many objects of Hyksos times at Esneh; and from the

scarabs and other small antiquities there discovered he hopes to be able to put the chronology of that much-vexed period on a satisfactory footing. But his greatest find has been at Kostamneh, in Nubia, where he discovered an entire necropolis as it was left by its last users, and from this he proposes to throw fresh light upon the origin of the predynastic civilization. In particular he seeks to show the original birth-place of the black-lined pottery sometimes called predynastic, and to correct the system of so-called "sequence-dates" in several important particulars. Altogether, the forthcoming exhibition of the results of his expedition—to be held, as usual, in the University of Liverpool—should be most interesting.

In this connexion it may be as well to refer again to M. Georges Foucart's remarkable article on the painted vases of Negadah, first summarized here (see *Athenæum*, No. 4070) some six months ago. In it he evolves a perfectly consistent and logical theory that the boats depicted in these paintings are really boats, and not, as M. Victor Loret and Mr. Cecil Torr would have them, stockades or fortified villages. But the curious branched signs at the prow of each vessel he holds to be neither palm-trees, as M. Loret thinks, nor deck-houses, as Prof. Petrie considers them, but ciphers or indications of the number of days that the festival which he supposes them to record was intended to last. This fully agrees with the branched sign found on the Palermo Stone and on the ivory and ebony tablets of the First Dynasty, and shows that, in both these cases, the purpose of the inscription was to record the happening of some festival. But we may also guess, without much fear of contradiction, that the festivals in question were in all these cases connected with the early conquest of Egypt, and that the Negadah vases represent the invaders in their many-oared galleys sweeping down the Nile, the dancers, castanet-players, wielders of boomerangs, and perhaps the gazelles and other animals, representing the aborigines standing on the banks, and portrayed, with due regard to the later Egyptian conventions of perspective, as *above* the boats. That these invaders came from the south seems certain; but was that their first starting place—or, in other words, were they Africans or Asiatics? That is the question which now requires to be solved, and perhaps the solution will not be long delayed.

Less disputable matter is to be found in the translation by Prof. Golénischeff, in M. Maspero's *Recueil de Travaux*, of a text in the Hermitage at St. Petersburg. Of this text, which is on papyrus, and apparently (though the fact is nowhere stated) in hieroglyphics, he presents a full transcription and translation, with notes and commentary; and it is to be gathered that he will in time do the same for the other MSS. of the Hermitage Museum, which have till now been inaccessible for the majority of Egyptologists. The MS. in question, some account of which was communicated by Prof. Golénischeff to the Berlin Oriental Congress, is one of those folk-tales or fairy stories in which the Egyptians in all ages seem to have delighted, and sets forth how a mariner, while sailing in the neighbourhood of Punt, was shipwrecked and cast upon an enchanted island, the king of which was a mighty serpent, who, upon receiving promise of worship, dismissed him to his own country with assurance of supernatural protection, and a whole shipload of presents for the reigning Pharaoh. Prof. Golénischeff points out many analogies between this tale on the one hand, and that of Sindbad the Sailor and certain episodes in the *Odyssey* on the other. In view of the

way such things go in the East, this is not unlikely; but M. Maspero thinks the resemblance too far-fetched. The assimilation which Prof. Golénischeff discovers between the "roc," or monstrous bird of the Arab tale, and the "rekhiu" or three ostriches to be found on so many objects in the royal tomb at Negadah, is certainly rather daring.

M. Maurice Croiset has communicated to the Académie des Inscriptions a study on the legend of Calypso, in which he seeks to show that two accounts of the goddess have, in the *Odyssey*, been intermingled. The earlier he would have to be that which makes her a daughter of Oceanus and without pity for her captive; while the later is the more human one, which represents her as the daughter of Atlas and honestly in love with the much-enduring hero. The proposition is at least reasonable.

An excellent article on 'The Origin and Development of Sufism' appears in the April *Journal of the Royal Asiatic Society*. The author, Mr. Reynold Nicholson, thinks that though quietism and mysticism were not unknown to the earliest Mohammedans, a complete change took place in this respect about 800 A.D., and that this must be attributed to the influence of Greek mystics, as exemplified by the Christian Gnostics and the pagan Neo-Platonists. He points out that the first Mohammedan writer who attempts to define Sufism is Maruf el-Karkhi, whose parents were Mandæan Christians; and he gives some curious information as to the extent to which Babylon was always considered by the orthodox Moslem as the primitive seat of magic and alchemy. Yet these pseudo-sciences probably came to the Arabs not direct from Chaldaea, but through the intermediary of the Coptic monks, who were great practisers of "curious arts," and hence the belief common in Islam that the hieroglyphs of the Egyptian sculptures really cover magical secrets. The more speculative features of Sufism were, however, as Mr. Nicholson clearly shows, taken straight from the later Greek philosophy, which no doubt found congenial soil in the minds of the Persians, who were as Aryan as the first founders of philosophy.

M. Senart in a recent discourse to the Académie des Inscriptions gave the welcome news that many photographs of the Angkor inscriptions (as to which see *Athenæum*, No. 4086) have been received, and will shortly be published. We shall therefore have a chance of judging the relics of the much-talked-of art of the Khmers at first hand.

Mr. Alan H. Gardiner, author of 'The Inscription of Mes' and other Egyptological studies, has been appointed Worcester Scholar in Egyptology in succession to Mr. Randall-MacIver, who has just been writing about Rhodesia and the Zimbabwe ruins. Oxford will thereby get another Berlinist.

THE T. H. WOODS AND OTHER SALES.

MESSRS. CHRISTIE'S sale last Saturday was partly made up of the small, but curiously unequal collection of the late head partner in the firm, Thomas Hoade Woods, and partly of properties from a number of sources, the day's total for 137 lots amounting to the exceedingly high figure of 58,311l. 3s. 6d., a total which is not likely to be exceeded this season.

Although Mr. Woods's collection of eighty-five lots contributed only about one-third—19,942l. 12s. 6d.—to the day's total, it furnished most of the more interesting features of the sale. His first purchase was made in 1852, when he gave 1l. 16s. for a pair of pastels by Hubert of a young Pierrot in white dress and hat, and a young girl in dark bodice (this pair now sold for eight guineas); and from that time till he retired from Christie's

his purchases in the saleroom averaged but about one picture a year. In most cases his judgment was amply vindicated on Saturday. At least three of his bargains stand out in clear relief from the others. The Hopper portrait of Lady Waldegrave (Cornelia van Lennep, wife of Sir William Waldegrave, who was created Baron Radstock in 1800), in grey dress and large straw hat, with blue ribbon, was purchased in 1881 for 23gs., and now sold for 6,000gs. The Lawrence portrait of Miss Emily C. Ogilvie (who married Charles Beauchamp in 1799), in yellow dress with blue sash, purchased in 1885 for 195gs., now brought 3,000gs.; and the beautiful group of the Stanhope children by Romney, the two sons of Charles, third Earl of Harrington, purchased at the Edward White sale in 1872 for 28gs., now found a new owner at 4,600gs. It is not a little curious that there is no record whatever of Romney ever having painted these children, and yet there can be no question of his having painted this picture. Two other Romneys may be here mentioned: a head of Lady Hamilton, engraved by Scott Bridgewater in 1897, brought 300gs., as against 10l. paid for it at the Auldjo sale in 1859, a fairly good price at that time for a small Romney; and a portrait of Mr. Forbes of Culloden, bought for two guineas, now realized 350gs.

Mr. Woods's other pictures included: G. Jacquet, A Type of Beauty, head of a girl, 1889, from *The Graphic Gallery*, 260gs. R. R. Reinagle, River Scene, with castles and peasants, 50gs. Baptiste, Vases of Flowers (a pair), 54gs. (this pair cost seven shillings in 1866). F. H. Drouais, Madame de Pompadour, in white flowered dress, 170gs. (cost 6l. 15s. in 1863). T. de Keyser, Portrait of a Lady, in black and yellow dress, 100gs. (cost 1l. 5s. in 1864). P. Mignard, Mary Mancini, in rich yellow dress with purple cloak, 150gs. Sir William Beechey, Lady Whitbread (Lady Mary Keppel, daughter of the fourth Earl of Albemarle), in white dress with yellow scarf, 520gs. (cost 20gs. in 1877); a beautiful copy of Reynolds's Portrait of Mrs. Sheridan as St. Cecilia, 750gs. This copy was commissioned by R. B. Sheridan, but he never claimed or paid for it, and on March 20th, 1826, as appears from an entry in an unpublished account-book of Beechey's, it was sold to a Mr. Burgess (one of Sheridan's creditors) for 160gs. Mr. Woods paid 120l. for it some years ago. G. H. Harlow, Portrait of a Lady, in dark dress, 210gs. J. Northcote, Mrs. Hughes, in white dress, 150gs. (cost 10gs.). Reynolds, Mrs. Robinson ("Perdita"), in white dress, a version of the picture in the Wallace Collection, 480gs. (cost 50gs. at the Wynn Ellis sale, 1876); Miss Ridge, in white dress, 115gs.; Master Hare, in white dress and mauve sash, 180gs.

With regard to the second portion of the day's sale, it will be more convenient to our readers if we group the pictures by various artists, rather than follow the order in which the works were sold. The honours of the day were about equally divided between Romney and Raeburn. On the score of price Romney takes precedence. His fine portrait of Mrs. Mingay, wife of the eminent K.C., James Mingay, painted in 1786 for 40gs., now brought 6,200gs. The portrait of William Petrie, of the East India Company, painted when the sitter was home on furlough in 1777 for 35gs., realized 830gs. The Romney portrait of Mrs. Siddons, originally intended for a whole-length, but cut down to 30in. by 25in., given by the artist to his old friend Daniel Braithwaite, and inherited by the late Judge Martineau, brought 2,500gs. The other Romneys were: Portrait of a Lady, in white dress with yellow sash, a very early example, 540gs.; Portrait of a Young Girl, in white dress, arms folded, hair falling on her shoulders, 750gs.; Mrs. Dawkes, second wife of Morris Robinson, and mother of the third and fourth Lord Rokeby, in white satin cloak trimmed with fur, 320gs.; and Miss Honoria Dawkes, daughter of the above by her first husband, in pink dress with blue muslin scarf, 350gs. (both very early pictures, painted about 1765 or a little later).

The most important of the Raeburns was a group of John Johnstone of Alva, his sister Dame Betty, and his niece Miss Wedderburn, 5,800gs. Three whole-length portraits of the Harvey family were: Col. Lee Harvey, of the Gordon Highlanders, in scarlet coat and white breeches, 3,000gs.; Mrs. Lee Harvey and her Daughter, in white dresses, 2,200gs.; and John Harvey of Castle Semple,

620gs. The other Raeburns were: Mrs. Fergusson, daughter of the William Petrie above named as painted by Romney, in green dress with scarlet shawl, 1,650gs.; Mrs. Fergusson of Monkhood, in white dress with yellow fichu, 2,350gs.; Charles Gordon, fourth Earl of Aboyne, in brown coat, white vest, and black breeches, 250gs.; Lord Douglas Hallyburton of Pitcair, 130gs.; Lord Glenlee, Lord President of the Court of Session, engraved by Walker, 620gs.; and Dr. George Cameron when a Boy, in dark blue coat, 580gs.

Gainsborough, Indiana Talbot, wife of Lewis Peak Garland, in light blue dress with gold trimming, 980gs. (sold by one member of the family at Christie's on May 6th, 1905, when it was bought for 2,000gs. by another, Mr. C. T. Garland, who has since died). Morland, Rocky Coast Scene, with fishermen hauling up a boat on a sandy beach, signed, 500gs.; Winter Landscape, with two horses and a donkey taking shelter by the side of a shed, 780gs. Reynolds, Mrs. Thomas Orby Hunter, in white bodice and blue dress lined with ermine, 420gs. (at the Earl of Egremont's sale, 1892, it fetched only 100gs.); Miss Theophila Palmer, in pink and white dress with black cape, 170gs. Lawrence, John, sixth Duke of Bedford, in brown coat, 500gs. Hoppner, Miss Lucy Clark, afterwards Mrs. Addison, in white dress with blue sash, 340gs.; Richard Burke, Recorder of Bristol, in dark coat, 265gs. Angelica Kauffman, Miss Anne Braithwaite, wife of Dr. Robert Batty, in white dress, 400gs. W. Hamilton, The Duke of Hamilton's Return from Courting, engraved by A. Cardon, 230gs. R. M. Paye, Portrait of his Daughter, Miss W. Paye, afterwards Mrs. Richard Hayward, in black dress with white collar, 420gs. W. Pratt, A Cricket Match on Bembridge Common, Isle of Wight, signed and dated 1761, 140gs. P. Nasmyth, Extensive View over a Woody Landscape with Peasants, 265gs. F. Guardi, Procession of Triumphant Cars on the Piazza of St. Mark's, Venice, 150gs.; Pair of Views near Venice, with ruined buildings, &c., 230gs. Sir J. Watson Gordon, Sir Walter Scott, in dark coat and yellow vest, 400gs. A. Ostade, Portrait of a Boy, in black dress, holding his gloves in his left hand, 1666, 240gs.; Portrait of a Boy, in black dress and grey cloak, holding his hat in his right hand, 180gs.

Drawings: J. Downman, Miss Mary Cruikshank, in white dress, 230gs.; Miss Nott, in white dress and large hat, 350gs.; George Lock, of Norbury Park, when a boy, resting his arm on a chair, 55gs. D. Gardner, Miss Hopkins (afterwards Mrs. Neville), in white dress with yellow cloak, in gouache, 180gs.

Messrs. Christie also sold on the 29th ult. the following engravings. After Zoffany: The Flower-Girl, by J. Young, 47l.; The Watercress-Girl, by the same, 27l. After Reynolds: A Bacchante, by W. Nutter, 52l.; Signora Bacelli, by J. R. Smith, 67l. After Bunbury: Black-Eyed Susan, by Dickinson, 35l. After Bigg: Cottage-Girl shelling Peas, by P. W. Tomkins, 43l. After Morland: Feeding the Pigs, by J. R. Smith, 53l. After Romney: Mrs. Stables and Children, by J. R. Smith, 25l. After Lawrence: Countess Gower and Daughter, by S. Cousins, 109l. After Landseer: The Stag at Bay, by T. Landseer, 29l. By A. H. Haig: Mont St. Michel, 36l. By Sir F. Seymour Haden: Shere Mill-Pond, 67l. After Meissonier: Piquet, by A. Boulard, 28l.; The Sergeant's Portrait, by J. Jacquet, 27l.; Partie Perdue, by F. Bracquemond, 27l.; 1806, by J. Jacquet, 33l.; 1807, by the same, 63l.; 1814, by the same, 94l.; La Rixe, by F. Bracquemond, 94l.

Fine-Art Gossip.

AN exhibition of oil paintings by Mr. Charles Ricketts is now open at the Dutch Gallery, 14, Grafton Street.

THE Fourteenth Exhibition of the Photographic Salon will take place at 5A, Pall Mall East, from September 14th to October 27th. The receiving day is September 3rd.

THE frontispiece of the June number of *The Burlington Magazine* is a photogravure of a hitherto unknown portrait drawing by Gentile Bellini, which was recently discovered

at Constantinople by Mr. F. R. Martin, of the Swedish Legation, who contributes a note on the subject. The first editorial article, 'Some Pressing Questions of the Public Service,' deals with the directorship of the National and Tate Galleries. There is another short editorial article on the late M. Émile Molinier. Mr. Robert Ross writes on 'The Place of William Blake in English Art,' and Mr. W. R. Valentiner on 'The Blinding of Samson,' by Rembrandt, recently acquired by the Frankfort Gallery. The first part of an account of the exhibition of Netherlandish art at the Guildhall is contributed by Mr. W. H. J. Weale; Mr. A. J. Finberg writes on 'Some so-called Turners in the Print-Room,' and Mr. A. Van de Put on 'Valencian Tiles.' Among the other contents are the conclusion of Mr. R. S. Clouston's 'Eighteenth-Century Mirrors,' and (in the American Section) an article by Miss Gisela Richter on the Canessa collection of Greek and Roman pottery in the New York Metropolitan Museum.

WE recently referred to the acquisition by the Louvre of the portrait of Madame de Calonne by Ricard, and now we notice that the Petit Palais has acquired what is described as the most important known work by the same artist, a whole-length portrait of the Marquise Landolfo Carcano.

THE Annual Congress of the Archaeological Societies in Union with the Society of Antiquaries will be held at Burlington House on Wednesday, July 4th. Lord Avebury, President of the Society of Antiquaries, will be in the chair.

MUSIC

SCHUMANN FESTIVAL AT BONN.

"How are you getting on with your poem?" wrote Wagner to Schumann in 1848, the reference being to the libretto of 'Genoveva,' the opera which gave the composer so much trouble, and afterwards caused him such great disappointment. In that letter Wagner states that he is sending the score of his 'Lohengrin' for Schumann's perusal, and he hopes, approval. 'Genoveva' and 'Lohengrin' were both produced in the same year, 1850, the one at Leipzig, the other at Weimar. Of the former, however, virtually only the noble Overture survives, and it stood at the head of the programme of the concert of the second day, while later was performed the great 'Manfred' Overture. Both were under the direction of Dr. Joachim, who in the latter displayed special power; he showed how highly he felt and esteemed the music. Herr Ernst von Dohnányi's performance of the Pianoforte Concerto in A minor was irreproachable as regards technique; the reading, too, was sound enough, though just now and again the balance between the letter and the spirit of the music was not absolutely perfect. An excellent rendering of the B flat Symphony under the direction of Prof. Grüters revealed the charm and freshness of that work, written in the golden season of Schumann's art-career; it is interesting, by the way, to note that he originally gave the following superscriptions to the four sections: 'Frühlingsbeginn,' 'Abend,' 'Frohe Gespielen,' and 'Voller Frühling.' The programme included a 'Konzertstück' for four horns and orchestra. The programme-book stated that Schumann thought highly of this work, but that the difficulties of the horn parts stood in the way of frequent performance. But there is another reason why the work is seldom heard: the music, except for the short

middle section entitled Romanze, shows little or no sign of individuality; for the hearer the music is dry, for the performers ungrateful. The able soloists from Paris were MM. J. Penable, E. Vuillermoz, J. Copdevielle, and A. Delgrange. Why it was selected is a mystery. There were two vocal numbers in the programme: the beautiful 'Mignon' Requiem, and the 'Neujahrslied' for soli, chorus, and orchestra, a work in which the promise of the first pages is unfortunately not fulfilled.

The third and last programme included chamber music belonging to Schumann's grandest period. The Pianoforte Quartet in E flat is not so characteristic a work as the Quintet, yet the music is very fine. Dr. Saint-Saëns was ill, and unable to come as announced; but Herr Ernst von Dohnányi took his place, the other performers being Profs. Joachim, C. Halir (viola), and R. Hausmann; and the music was interpreted with genuine, earnest feeling. Herr von Dohnányi was afterwards heard, and to special advantage, in the 'Kreisleriana.' Prof. Messchaert sang the whole of the 'Dichterliebe' cycle: his voice—the result probably of hard work on the previous days—was somewhat dry, but his conception of the songs and his declamation were altogether admirable. Prof. Grüters played the important pianoforte parts with marked refinement. The concert and the festival ended with the 'Spanisches Liederspiel,' in which Fräulein Kappel, Frau A. von Kraus-Osborne, and Herren F. Senius and von Kraus tastefully sang the solo and concerted numbers. The music is pleasant enough, yet in this 'Liederspiel' there is little which recalls the charm and rhythmic life of national Spanish music.

The festival was undoubtedly a success, and the presence of Dr. Joachim formed a memorable link between past and present; while the holding of the festival at Bonn, where the composer lies buried, added to its significance. With this commemoration of the fiftieth anniversary of Schumann's death was indirectly connected that of the poet by whom the composer was so strongly inspired: the 'Dichterliebe' recalled the name of Heine, who died at Paris, February 17th, 1856.

Musical Gossip.

THE performance of Puccini's 'Madama Butterfly' last Saturday, with Mlle. Destin in the title-role and Signor Caruso as F. B. Pinkerton, and the other parts ably filled, was bound to be a success; but the work itself, apart from this fine rendering, has taken firm hold of the public. Signor Campanini conducted.

Two excellent performances of 'Die Meistersinger' have been given with Frau Gadsby (who sang and acted well) as Eva. At the first Herr van Rooy was Hans Sachs, and Mr. Whitehill, who afterwards took the part, of course suffered by comparison; but still he sang and acted most creditably. Fräulein Ternina in 'Tannhäuser' on Monday acted magnificently, and this largely compensated for her voice, which lacked strength.

THE two concerts of the Vienna Male Choral Society at Queen's Hall on May 25th and 28th were brilliantly successful. Glowing accounts had previously been received of this old-established society, and it occasionally happens that disappointment is caused through too great expectation; in this case, however, the result confirmed the reports. The singers have excellent voices, the low notes of the basses being particularly notice-

able for their rich, round quality; but the deep impression caused by the performances of various part-songs, sacred and secular, also of Wagner's 'Das Liebesmahl der Apostel,' was owing to the clear declamation, to the lights and shades, but especially to the intellect and emotion displayed. The members have, it is true, been well trained by the conductors, Herren E. Kremser and Richard Heuberger; but without good material to work on the best conductor cannot produce such exceptional results as those in question.

DR. EDVARD GRIEG's second concert at Queen's Hall on May 24th again attracted an immense audience. The programme included two sonatas—one in A minor, for 'cello and pianoforte, the other in c minor for violin and pianoforte; in the former the composer was assisted by Prof. Hugo Becker, and in the latter by M. Johannes Wolff. The performances, therefore, could not fail to give pleasure. The Swedish vocalist Madame Emma Holmstrand sang eight songs. The lady has a well-trained voice; moreover, her sympathetic rendering of the music showed both skill and thought. She was accompanied by Dr. Grieg, and this, of course, added to the effect. The composer also played pianoforte pieces from his later works and granted as an encore his delicate Berceuse in G.

THE first volume of a 'Catalogue of Manuscript Music in the British Museum,' by Mr. Augustus Hughes-Hughes, assistant in the Department of MSS., and printed by order of the Trustees, has just been issued. It is devoted exclusively to sacred vocal music. Vol. ii., which may be expected within a year, will comprise secular vocal music; and vol. iii., instrumental music, treatises on music, &c. The present volume has most useful indexes, and the two volumes to come will be provided with similar ones, each volume thus being complete in itself. It is scarcely necessary to add that such a catalogue will be welcomed by writers on music.

AN interesting concert of music of the seventeenth and eighteenth centuries was recently given at the Bibliothèque Nationale, Paris, in connexion with the inauguration of an exhibition there. The programme included two harpsichord suites by Couperin, entitled 'Les Folies françaises, ou les Dominos,' and 'Les Fastes de la grande et ancienne Ménestrandrie,' performed by Madame Wanda Landowska; also 'Le Triomphe de la Raison sur l'Amour,' a Pastorale by J. B. Lully, second son of the great Lully, produced at Fontainebleau, October 25th, 1696, in the presence of Louis XIV. This work, written for orchestra, chorus, and soli, was given under the direction of M. Écorcheville.

THE Mozart Festival will be held at Salzburg from the 14th to the 20th of August. Two performances of 'Don Giovanni' will be given, and two of 'Figaros Hochzeit.' There will be one orchestral and two chamber concerts, and at one of the latter the Burmester Quartet will perform three hitherto unknown Divertimenti by Mozart, of which Herr Willy Burmester possesses the autographs. There will also be a concert of sacred music. The conductors announced are MM. Felix Mottl, Gustav Mahler, and J. F. Hummel.

THE death is announced of Heinrich Reimann, the well-known writer on musical subjects, and editor of the "Berühmte Musiker" series. He composed music for the organ, and was an able performer on that instrument. He was born at Rengersdorf (Silesia) in 1850.

Le Ménestrel of May 27th notes that in addition to the incidental music of Grieg for Ibsen's 'Peer Gynt,' which in suite form has become so popular, Stenhammer, a Swedish composer, has written an opera entitled 'The Feast at Solhaug.' Hugo Wolf also wrote incidental music for that play, as did Herr Hans Pfitzner, composer of 'Die Rose vom Liebesgarten.' We may add that Dr. Grieg has also set the following poems of Ibsen to music: 'En Svane,' 'Stamboggrím,' 'Med en Vandlilje,' 'Borte,' and 'Spillemaend.'

PERFORMANCES NEXT WEEK.

SUN. Sunday League Concert, 7, Queen's Hall.
MON.—SAT. Royal Opera, Covent Garden.
TUES. Miss and Mr. Chastain's Violin and Pianoforte Recital, 3.15, Bechstein Hall.
THURS. Mr. Darbishire Jones's 'Cello Recital, 8.30, Bechstein Hall.
SAT. Mr. Boris Hambourg's 'Cello Recital, 3, Aeolian Hall.
— London Symphony Orchestral Concert, 3, Queen's Hall.
— M. Fuchmann's Pianoforte Recital, 3, Bechstein Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—*Colonel Newcome: a Play in Four Acts.* Extracted from 'The Newcomes' of W. M. Thackeray by Michael Morton.

FROM the concluding scene of Thackeray's novel Mr. Morton has extracted a fairly workmanlike play, which, with Mr. Tree as the Colonel, won on Tuesday night a favourable reception at His Majesty's. That the production is not in any sense a version of Thackeray's lengthy story might be inferred without the disclaimer put forth by the dramatist. In the times when the great novels of Thackeray and Dickens saw the light liberal allowance was made, and the characters introduced in a work such as 'The Newcomes' or 'Bleak House' constituted a not inconsiderable microcosm. In the present case omissions were expedient for many reasons. The excision of the frailty of Barnes's wife, though this supplied the one dramatic episode in the book, was commendable on ethical ground; that of the Rev. Charles Honeyman was expedient; and that of the opening scenes, perhaps the most familiar of all, counselled by the exigencies of stage mounting. At any rate, the action in the play begins when the fortunes of the Colonel, though apparently at their highest, are on the point of turning, and the main interest is found in his defeat, his treatment by the Campaigner, his reconciliation with Ethel, and his solitary death in the courtyard of the Grey Friars. Much stress is laid on the devotion of Madame de Florac, whose husband disappears from the list of characters. Comic relief is shown in Lord Farintosh, whose wooing of Ethel with his Gaelic accessories, though effective, is rather burlesque; Lord Kew sinks into insignificance; and Ethel's patronage of Rosey is naturally discomforting to that "wife for a month." Farintosh, and not Sir Barnes, is the recipient of the flagrant insult of Clive Newcome.

The action opens in the house of the Colonel, who is entertaining at dinner a

mixed assemblage, including Farintosh, Barnes Newcome, and one or two of his Indian and military allies, the festival being presided over by Mrs. Mackenzie, already counting upon securing Clive for Rosey. It ends, as has been said, in the Grey Friars, the intervening scenes presenting the growing perplexities of the Colonel and the insults to which he is subjected by the Campaigner. The principal characters find good representatives. No easy task awaited Mr. Tree in undertaking the Colonel. It is, however, successfully accomplished, especially in the later scenes, which, if elaborate, are very touching. Those in the last act are admirably effective. Among the parts that are well played is Fred Bayham, a superb rendering of whom is given by Mr. Lyn Harding; Mrs. Tree as the Campaigner is the life of the piece; and Miss Marie Lohr is perfect as her daughter. The Ethel of Miss Braithwaite and the Madame de Florac of Miss Marion Terry are beautiful in their respective lines; and the Clive of Mr. Basil Gill, the Barnes of Mr. Norman Forbes, and the Lord Farintosh of Mr. Sydney Brough obtain merited recognition. The whole constitutes, indeed, a successful and very creditable performance of a very difficult task.

DUKE OF YORK'S.—*The Lion and the Mouse: a Play in Four Acts.* By Charles Klein.

LIKE many recent productions, 'The Lion and the Mouse' reaches us from New York, and is American in characters, environment, and sentiment. It is not particularly ingenious in plot, nor literary in flavour, but it tells sympathetically a fairly pleasing story of the aid a daughter is able to render a beloved and an oppressed father. By his action in defeating the planned robbery of a trust Judge Rossmore has provoked the animosity of a body of financiers, whose great political power is used for securing his removal from the bench, and menacing him with further penalties. His daughter Shirley, a novelist, undertakes to protect and rehabilitate him. As Jefferson Ryder, the son of John Burkett Ryder, the leader of the cabal, is in love with her, she ultimately succeeds in her task, and by the charm of her manner converts what was her father's arch-enemy into an influential and enterprising friend. The heroine, taken by Miss Illington, has many opportunities (of which she avails herself) of displaying coolness and aplomb, and in the third act has one scene of passionate revolt. The experiment of a mixed American and English company is in the main successful, the honours being fairly divided. An excellent type of Young America is supplied by the presentation, by Mr. Richard Bennett, of Jefferson Ryder. Against this may be pitted the Hon. Fitzroy Bagley of Mr. Gilbert Hare. The general cast is satisfactory, and the entertainment, though scarcely remarkable, "will serve."

CRITERION.—*The Whirlwind: a Play in Three Acts.* Translated by Harry Melvill from the French of Henry Bernstein.

PRODUCED at the Gymnase on October 20th last, 'La Rafale' of M. Henry Bernstein stirred a French public by the brutality of its pictures. This fact is far from interposing any obstacle in the way of its transference to English boards. Against this we should, in presence of pieces which have within recent years found their way from France to England, have nothing special to urge. It has occurred to the translator, however, to change the scene to England. A more unfortunate inspiration could scarcely have possessed him. That a parallel to the Hélène of the original could not be found in our own aristocracy we will not maintain. But the entire environment of the action is French, not English, and in order to accept as possible the scene in which the false wife owns to her father her infidelity, a complete alteration of treatment seems indispensable. Only less inconceivable than the wife's avowal is the shameful bargain made and carried out by the Countess of Ellingham and her ally Joseph Locksley, the latter imposing as the price of saving her lover her acceptance of his own embraces. However low may be in certain society the moral tone, we have not reached the point at which adultery is a known and recognized social institution. In England, accordingly, the suppositions on which the whole action is based seem not less repellent than inconceivable. The very difficulties which interfere with the possibility of the wretched woman obtaining the money to free her lover from his responsibilities are scarcely conceivable in this country. In France the heroine was played by Madame Simone Le Bargy, who assigned to the part some sorely needed excuse of passion. Mrs. Patrick Campbell, by whom it is now rendered, takes it in slower time, but contrives to charge the stronger scenes with much agony. A difficult task awaited the representatives of the ruined and dishonoured gambler and the loathsome moneylender, whose rate of interest puts to shame that of Shylock.

HAZLITT'S 'VIEW OF THE ENGLISH STAGE.'

Will you allow me to point out that the last sentence of the cruel attack upon Conway, quoted by you last week in your notice of this book, was printed by Hazlitt in 1818? Conway's protest was not directed against the anonymous newspaper criticism of 1814, but against the reproduction of the articles with Hazlitt's name to them in the 'View.'

The slight resemblance to the description of Dominic Sampson cannot have been suggested by 'Guy Mannering,' as that novel was not published till four months after the criticism appeared.

W. SPENCER JACKSON.

Dramatic Gossip.

As a lever de rideau at the Criterion is played the first act of Mr. W. L. Courtney's

adaptation of 'Undine,' with Mrs. Patrick Campbell as Undine and Mr. Julian Royce as Count Hulbrund of Ringstetten. There seems no reason for giving the piece in so fragmentary a form.

M. COQUELIN'S appearance at the Royalty took place on Monday as Noël in 'La Joie fait Peur,' the touching one-act piece of Delphine Gay (Madame de Girardin), and 'Les Romanesques' of M. Rostand. In the former rôle, in which he is excellent, he has had for predecessors in this country Regnier and Got, as well as in English Dion Boucicault. First produced at the Comédie Française on May 21st, 1894, the bright and fantastic piece of M. Rostand has been more than once seen in London.

'THE TAMING OF THE SHREW' is this evening revived at the Adelphi, in place of 'The Lonely Millionaires.' Mr. Matheson Lang is now Lucentio, and Miss Florence Dillon, Bianca.

'THE OTHER MAN'S BUSINESS' is the title of a new farce which has been produced at the Fulham Theatre.

The assignment of the management of the Odéon to M. Antoine seems likely to impart a little vitality to the highly respectable, but rather somnolent second Théâtre Français. M. Antoine will not, as heretofore, be entirely his own master, being subject to the control of the Director of the Fine Arts.

'L'ÉTRANGE AVENTURE,' a three-act comedy attributed to M. L. Gleize, and produced at the Odéon, proves to run on the same lines with 'The Admirable Crichton' of Mr. Barrie, and has brought on its reputed author some charges of plagiarism.

The statue to the memory of Corneille was inaugurated by M. Dujardin-Beaumetz, Under-Secretary of the Fine Arts, at the Place du Panthéon, Paris, on Sunday last. It is by M. Allouard, and is a pendant to that of Jean Jacques Rousseau at the Bibliothèque Sainte Geneviève. One of Corneille's direct descendants, Madame Pauline Derain, was among the company. Ten "discourses" were pronounced, and delegates from various French societies were present. M. Mounet-Sully recited some verses of Corneille, and also a "poème de circonstance," 'Triomphe Héroïque,' by M. Gustave Zidler.

TO CORRESPONDENTS.—W. H. C.—S. J. R.—H. F.—G. D. F.—Received.

S. J. R.—W. M.—W. J.—Noted.

No notice can be taken of anonymous communications.

We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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